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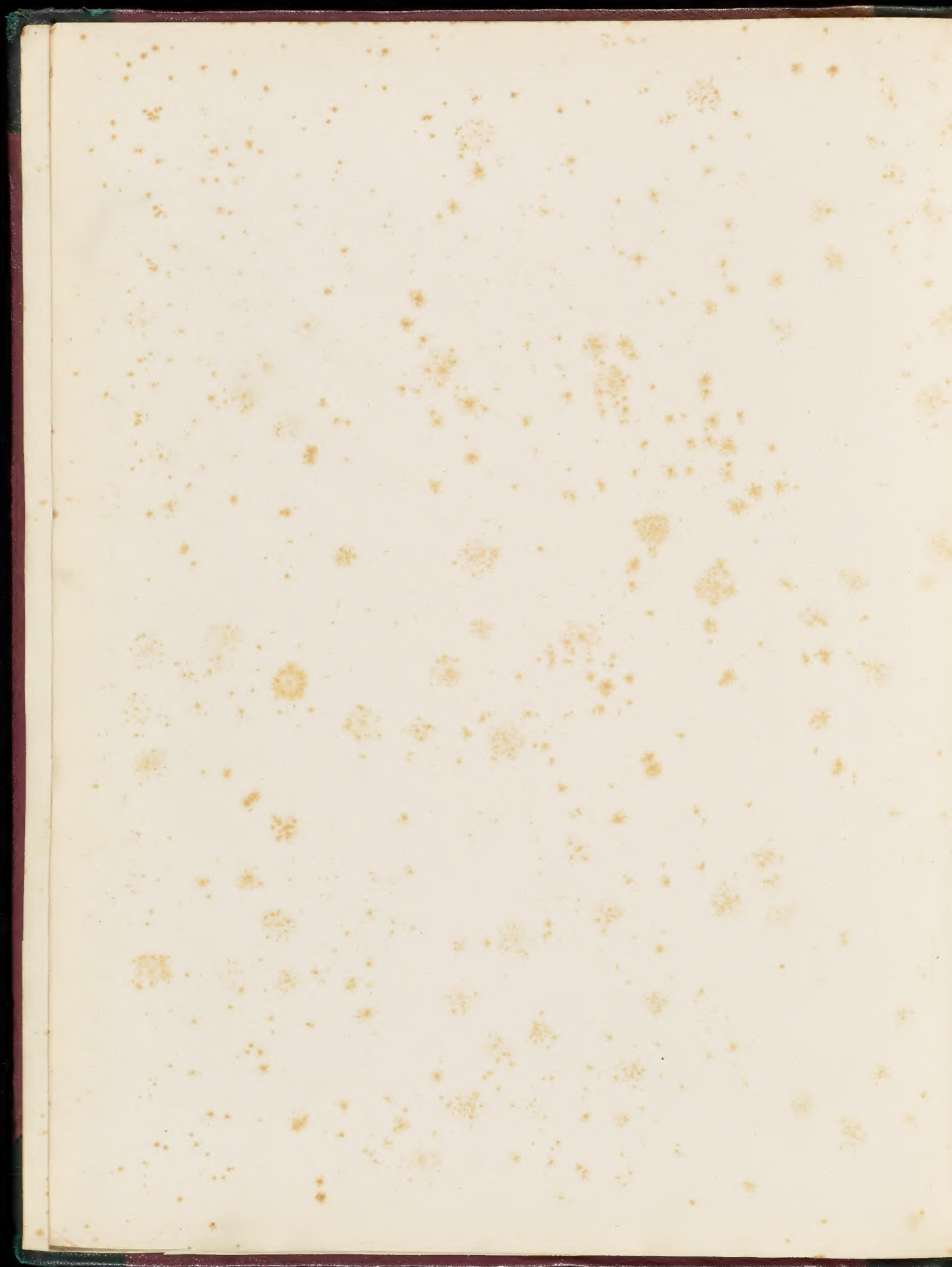
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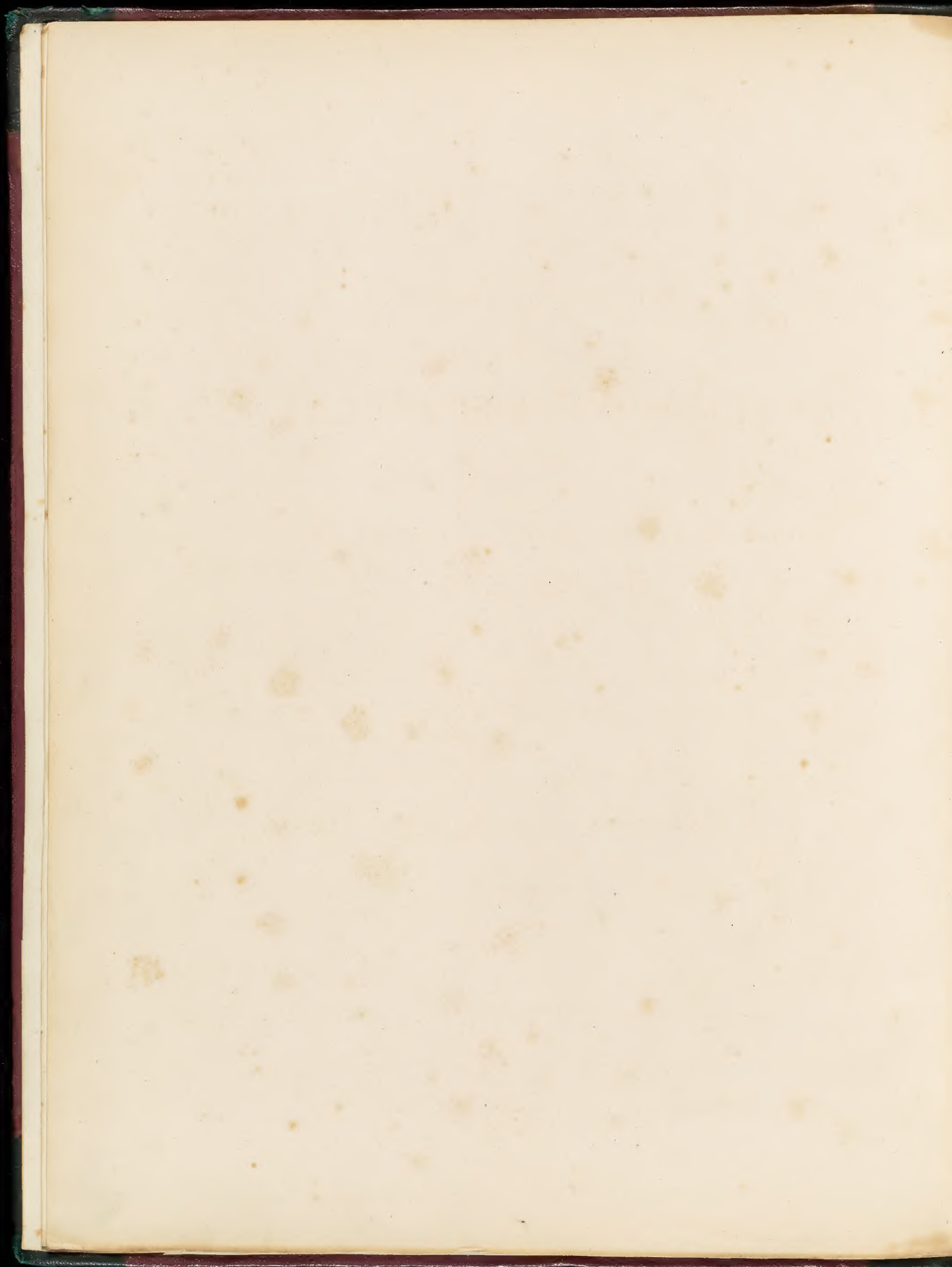
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STUDIES AND EXAMPLES
OF THE
MODERN SCHOOL
OF
ENGLISH ARCHITECTURE.

THE TRAVELLERS' CLUB HOUSE,

BY CHARLES BARRY, ARCHITECT:

ILLUSTRATED BY

DRAWINGS MADE BY MR. HEWITT, AND ENGRAVED BY MR. J. H. LE KEUX.

ACCOMPANIED BY

AN ESSAY ON THE PRESENT STATE OF ARCHITECTURAL STUDY

AND THE REVIVAL OF THE ITALIAN STYLE,

BY W. H. LEEDS,

EDITOR OF THE ILLUSTRATIONS OF THE PUBLIC BUILDINGS OF LONDON, &c. &c.

LONDON: JOHN WEALE.

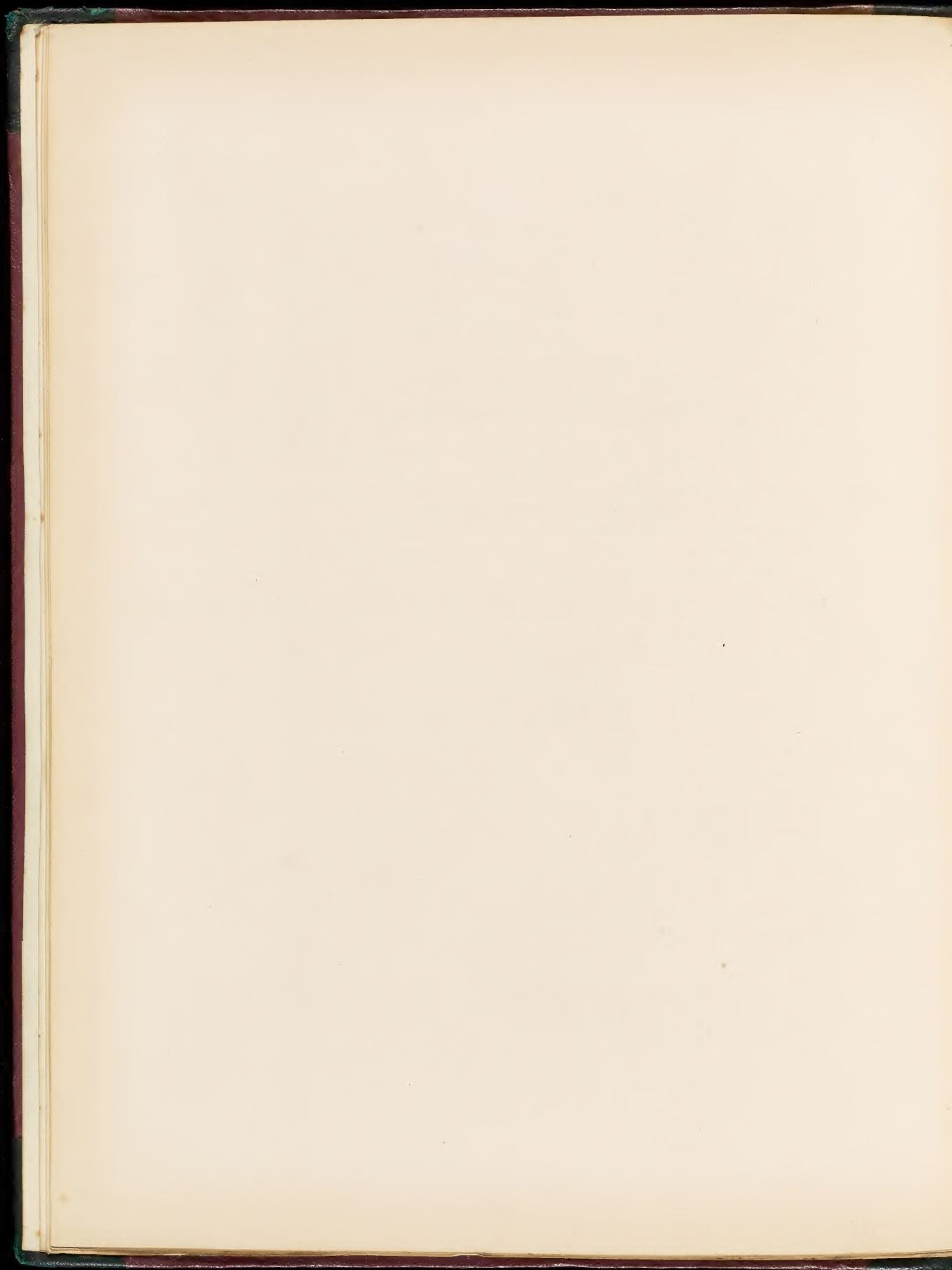
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PRINTED BY W. HUGHES,
KING'S HEAD COURT, GOUGH SQUARE.

TO
AMATEURS AND PROFESSORS OF THE ART
This Volume
INTENDED AS THE COMMENCEMENT OF A WORK
ON
MODERN ENGLISH ARCHITECTURE
IS INSCRIBED
BY THEIR OBEDIENT SERVANT

JOHN WEALE.

59, HIGH HOLBORN,
JUNE 1, 1839.



PREFACE.

VERY little is required in the way of Preface, as the Essay which accompanies the Plates consists, for the most part, of general prefatory matter, serving to explain the views with which the work has been undertaken; nor is it at all necessary to state any thing here with regard to certain of the opinions there brought forward, for hardly can the purport of them be misunderstood; and should they be deemed censurable, hardly would any kind of apology procure for them approbation.

It will be sufficient, therefore, to call attention to the object and character of this publication as a Series of Architectural Studies of the present English School. One material difference between it and previous works of the kind which have been brought out in this country, whether as collections of buildings by different architects, or the designs of an individual, is the completeness with which the building selected for the purpose is illustrated and elucidated, not only with regard to sections as well as plans and elevations, but also by details and parts at large; without which latter the other drawings lose much of their value,—perhaps are in some degree rather injurious to the youthful student, because only the general forms are presented to him; the consequence of which is that sufficient attention is not paid by him to that kind of character, and to that finish, which depend upon detail.

It was, perhaps, to be expected that, instead of being the speculation of an individual, a work of this nature would have emanated from one or other of the two Architectural Bodies which have been established of late years in the Metropolis, expressly for the purpose of supporting the dignity of the profession, and advancing architectural taste. Brought out under such auspices, and bearing such authority, a series of the productions of the Modern English School would doubtless have proved more worthy of public attention and patronage, and would have carried with it more importance in the eyes of foreigners, who, for want of evidence of the kind, are apt to conclude that we have nothing among our recent buildings worth being studied, or else are culpably remiss in forbearing to communicate proofs of it to other countries. Yet, notwithstanding that the Publisher suggested such an undertaking to several members of the profession, who, it may be presumed, could at once perceive the expediency of it in the latter point of view, and as asserting our national character in this branch of art, they have shown no inclination to embark in such an enterprise.

It was in a very different spirit that the Institution of Civil Engineers received a somewhat similar proposal made to them a few years since by Mr. Weale; for the active and intelligent

President of that Society immediately exerted himself in behalf of the scheme so suggested, the utility and success of which may be inferred from the extensive sale which the volumes of their Transactions have obtained. The study of Military Engineering, aided by the exertions of Lieut. Wm. Denison, has likewise been prosecuted with similar assiduity, as is testified by the published Papers of the Royal Engineers.

Yet, although a greater rather than less degree of diligence and zeal,—something partaking of enthusiasm,—might be expected to animate the members of a profession which requires them to cultivate their tastes as artists, as well as advance in practical knowledge, such spirit does not seem as yet to actuate them in this country; consequently, whatever individual talent there may be among them, as a body they lay themselves open to the reproaches which, although doubtless unmerited, have been brought against them both by foreigners and some of their own countrymen.

The present work will, it is hoped, do something towards vindicating their taste and ability, if not their eagerness to do justice to themselves. At all events, the building here selected as a study will bear a comparison with any other in the same style, and upon the same scale. To what extent the work itself will be continued, or how soon it may be terminated, will depend upon the encouragement given to it; the Publisher making no pledge of any kind as to a point in which he must be guided by motives of expediency; while to purchasers it is one of no moment whatever, otherwise than as they may be desirous that it should be carried on; because each part will be quite distinct in itself, and so far complete, whether accompanied with any of the others or not.

Respecting the mode of illustration adopted for the work, the specimen here submitted renders it unnecessary to say any thing, except it be to remark that for the taste as well as accuracy with which the drawings have been made, it is no more than due to Mr. J. Hewitt to acknowledge the ability he has manifested as an architectural draftsman.

AN ESSAY
ON
MODERN ENGLISH ARCHITECTURE.

BY W. H. LEEDS, ESQ.

THE apologies of authors are seldom better than either awkward misgivings, or indirect acknowledgments that, whether it be unavoidably or wilfully, they are doing what is open to censure. No excuse, therefore, shall here be offered for attaching to a work intended to afford specimens and studies of our actual school of English architecture, some initiatory observations relative to the condition of the art itself, and the influences which tend to check its advancement in this country.

The peculiar, not to say equivocal, position of architecture, occasioned by its compound character of a mechanical and a fine art, is attended with disadvantages, both to its professors and the public, from which the other liberal arts are exempt. In one respect, indeed, it appears to have circumstances in its favour which the latter have not; because, whatever may be the state of public taste, how great soever the general apathy towards architecture for its more intellectual qualities, buildings must be erected as occasion for them arises; and so far it is independent of that sympathy or concern for them which is requisite for almost the mere existence of the other fine arts. Yet, while such view of the case virtually abandons the claims and pretensions of architecture as entitled to rank with the latter, the same fact is accompanied by what is in itself an evil of no small magnitude, inasmuch as it opposes that extensive reform which would advance the spread of good taste, by removing at the same time all traces of a former bad one. However unworthy they may be, buildings, when once erected, must remain for an indefinite time. They cannot be put out of sight, like rubbishy pictures; they cannot be converted into waste paper, like rubbishy books. A worthless school of literature, though ever so much admired by one generation, may suddenly pass away, and be known to the next only as

a by-word of contempt and reproach. But the productions of those 'Laura Matildas' who work in brick and stone are not so cheaply got rid of. Neither do buildings admit of after-revisals, and new editions; so that unless corrected before their completion, whatever faults or mistakes may have been committed in them—be they ever so egregious—are altogether past remedy; for it is not the fate of one building in a thousand to undergo the process of such a thorough *rifacimento* as the College of Surgeons.* On the other hand, the productions of architecture cannot, like those of the other fine arts, be multiplied at will, indefinitely, and so as to meet the demands of mere taste, but merely in proportion to the actual necessity for them; whereas painting and sculpture may be encouraged for their own sake, being exempt from that check upon supply which limits it according to positive wants. Hence architecture is greatly more than any other of the fine arts dependent upon casual circumstances and opportunities, almost beyond other control than that of despotic power, which alone can create those great occasions which the ordinary course of things do not provide; calling it into action for the sole purpose of ministering to the taste or the pride of its patrons.

New or not, these considerations so far claim notice as they render it evident how important it is that every occasion which presents itself for the exercise of architecture in its higher capacity of a fine art, should be regarded as a precious, because rare, opportunity, of which the utmost that possibly can be should be made. Otherwise, instead of nothing, worse than nothing may be the result,—not success, but decided and indelible failure,—or, at the best, something valueless as a work of art.

How far such is actually the case may be judged by looking at what has been done within the last twenty or five-and-twenty years; and although among the buildings erected within that period we meet with many of considerable merit, we also encounter not a few that are quite the reverse;—certainly very far inferior to what they might have been rendered by more diligent study and more artist-like treatment. The excuse generally alleged is that the architect has been obliged to pay greater regard to economy than any thing else. It may be so, yet even economy does not prevent the manifestation of refined taste; still less does it demand the display of what is in poor if not absolutely

* Although scarcely any one, himself excepted, will attach any value to the opinions promulgated by Mr. A. Bartholomew in his 'Hints relative to the Construction of Fire-proof Buildings,' it may be mentioned that, as one proof of the extreme degeneracy and degradation into which he contends architecture is now sunk in this country, he considers the new façade of the Surgeons' College to be in every respect inferior to the first one!—the taste shown in which would not have been at all creditable to, yet perhaps excusable in, a mere stone-mason. After this, should any one obtain that writer's approbation or good word, he will have reason to consider it as a most unfortunate symptom, and to take himself to task very strictly in order to ascertain what can have excited such ominous sympathy.

bad taste. In proportion as there is necessity for being sparing, is there also necessity for taking care that there be no loss of attainable effect,—that nothing shall appear to have been aimed at, than what has been done; and that, if possible, what has been done should appear to be quite as much as ought to have been aimed at, or as the particular subject itself would allow.

Undoubtedly there is room for congratulating ourselves on the advance which architecture has made among us of late years, if we estimate by a comparison with the immediately preceding period,—with that feeble, insipid, spiritless, negative school, when, under the Taylors and Wyatts of the day, art enjoyed a comfortable sinecure, dozing over designs that a tyro would now scarcely acknowledge. Yet, although we may be allowed to take to ourselves the satisfaction to be derived from such contrast, by no means ought we to turn our eyes aside from one of a different nature, but, however unfavourable the answer is likely to be, to inquire if our recent architectural undertakings at home will endure a comparison with the contemporary ones in other countries. If they do not, hardly can it be attributed either to there not having been similar opportunities, or to a deficiency of resources; nor are we at all inclined to impute it to inferiority of talent. At the same time, adequate cause there must be some; one that it might be a more delicate and invidious than difficult task to investigate. Until fairly and fearlessly scrutinized and explained, it cannot very well be determined what better course might be adopted so as to ensure results at least somewhat less disproportioned to our apparently more abundant means. Should the obstacles which prevent us from rivalling in the generality of our public structures those of other countries—some of them very far less opulent than our own—be found insurmountable, it would be quite unavailing to deplore them; and, perhaps, the wisest course, in such case, would be quietly to resign pretensions which it is not in our power to support. That obstacles of so serious a nature really exist, we do not affirm; but it is pretty evident that owing to a combination of sinister and thwarting influences, architecture has been hindered from putting forth its powers in this country on a scale commensurate with what several of the respective occasions have demanded. Whether the majority of such unpropitious influences be of a nature to defy remedy, remains to be proved by those who are interested in throwing the blame entirely upon circumstances. It is not likely that all of them defy remedy; yet neither is it likely that any will be remedied at all without considerable exertion; or without energetic measures of perseverance in them on the part of the profession itself. And as a stimulus to exertion for such purpose, it should be borne in mind that the eyes of foreigners are upon us, who, while they contemplate with astonishment of one kind our works of utility, our bridges, canals, tunnels, railroads, and constructions of that class, generally regard with astonishment of a very different kind those of our buildings, in which, if any where, grandeur and refined taste might be

expected to display themselves. Almost invariably do these latter present some drawback or other, that ought never to have been suffered to take place,—something which leads to a suspicion of there having been either very culpable mismanagement, or gross want of judgment.

Although the detection of a malady does not necessarily ensure its cure, certain it is that no cure will be thought of, nor can any proper remedy be devised, until the disease is known to exist, and its precise nature has been ascertained. That architecture as a practice and profession is not free from sundry evils and inconveniences may be taken for granted, because many of those who follow it are loud in their complaints against the defects of the prevailing system, more especially when they find the consequences come home to themselves. Most conspicuous among them are those attending public competitions, which are charged with being, for the most part, no better than plausible delusions,—professedly for the purpose of eliciting talent, but so managed that talent has scarcely any chance when pitted against influence and interest. It does not, however, follow that the principle of public competition is bad or unsound in itself, because frequently perverted from its real intent, and sometimes, by being grossly abused, rendered quite inefficacious. The fact is, too much power is lodged with committees perfectly irresponsible for either their proceedings or decisions, and probably consisting also of individuals so utterly incompetent that their opinions would not for a moment be heeded any where else. Consequently, supposing them to act with perfect sincerity, and to decide according to the very best of their judgment, the result may be as unsatisfactory as if it had been occasioned by sinister intrigue. In such cases, want of judgment may be quite as mischievous as want of honesty. Besides which, it is not sufficient that men cannot be convicted of having acted at all dishonourably: no room should be afforded even for bare suspicion; but such precautions adopted that they must act honourably whether they will or no, or else abide by the public disgrace that would attach to their conduct. One *sine quâ non* condition ought to be that there should be no secrecy; because if there be no curtain at all, it is impossible for the evil-disposed to say that any thing improper has been done behind it.

We do not take upon ourselves here to point out what are the precise measures and regulations that could be adopted with the view of establishing the best attainable system of architectural competition; further than to mention that it has already been suggested that, as initiatory to all proceedings on the part of the committee, there should be a public exhibition of all the designs. And, indeed, the advantages which would ensue from such publicity are so obvious that, unless it can be shown they would be counterbalanced by new inconveniences, the rejection of a mode calculated to ensure them would hardly tend to diminish what degree of mistrust may now prevail in regard to

competition. While a previous exhibition of the designs would be a guarantee against undue favouritism, or intriguing of any sort, it would afford those who were eventually to be the judges the means of sounding public opinion, and of correcting or confirming their first impressions by repeated examinations; and so far would they be likely to be saved from that precipitancy to which, no doubt, may be ascribed the errors of selection so frequently occurring.

Another, not the least, although a contingent advantage, would be the beneficial influence such exhibitions would have upon the public, who would thereby be led to take a far livelier interest than they do at present in architectural matters; and who would gradually acquire both a relish for the art, and some degree of judgment in respect to it, if merely in consequence of the opinions and discussions that would be called forth. On the other hand, the competitors themselves would feel an additional stimulus,—one that would excite them to put forth cheerfully all their ability, since they would be aware that, let them be unsuccessful as to the main object,—as of course all but one must be,—their labour would not be wholly thrown away. At the same time, the encouragement thus afforded would not call forth an inconvenient number of competitors, because publicity would also operate as a check, deterring a great many who now send in competition drawings from expending their time upon productions they would afterwards be ashamed of acknowledging, and which, if noticed at all, would be noticed only for condemnation.

Readily may it be admitted that, taken as a body, the public are very ill-informed in architecture, and that so far from being competent judges, they are scarcely able to discriminate between talent and no talent. Yet their being ignorant at present is no reason wherefore they should continue to be so. They must be taught; or if they cannot, so much the worse for the profession; because, after all, it is the public who are their employers and patrons; and surely the art is more likely to be advanced when encouraged by the intelligent, than when dictated to by those who are capricious and obstinate in proportion as they are tasteless and ignorant.* It is little short of preposterous to tell

* The subjoined quotations, to which others might have been added, will serve to show that we are beginning to find out what it is that is really wanting, and may be considered an indispensable pre-requisite before any uniform and steady advance can be made in architectural taste. In fact, it is a cause that must be taken up heartily both by the public and the profession: they must mutually enlighten and incite each other; and, so that the proper impulse be but given, no matter with whom it originates.

"Unless the means of patronage be accompanied by the judgment so necessary to give value to patronage, the works of *architects* are never likely to reach above mediocrity."—British and Foreign Review, No. 16, 'Public Monuments.'

"It has been much the fashion of late among the higher classes of society in this country, and the travelled gentry, and the writers of travels, and the would-be critics in the political as well as literary periodicals, to proclaim the supposed inferiority of British artists when compared to those of the Continent; and to complain of a great lack of pre-eminent talent, particularly among the architects. This is a libel; and in my capacity of

people that they know nothing of architecture, and in the same breath call upon them to encourage it. Why should they?—what rational motive or interest can they have for so doing?

Until the public have acquired some perception of architecture as a fine art, such feeling for it as will enable them to enjoy it merely for the pleasurable sensations it excites in the mind, they want only house-builders and upholsterers—people who can afford them infinitely greater satisfaction than they can derive from contemplating the beauties of architectural design, without reference to other enjoyment than what is so derived. It may, perhaps, be the curse of art that it is dependent upon the public; that it flourishes in proportion not only to the degree of talent existing among its professors, but according to the degree of taste or sensibility for it among other classes of the community: but so it is. Unless there be minds capable of appreciating them, the Cartoons are little more than so much old paper—the Elgin marbles, than so many decayed, rubbishly stones. Without there be congenial minds—some kindred faculties in those around him—the artist, let his particular calling be what it may, is forced to breathe in a withering atmosphere. Genius may bud, yet it will be only to be blighted; and however fair may be the creations of his fancy,—they may in themselves be a paradise,—yet it will be one of which only irrational animals are the spectators.

This is, perhaps, considering the matter somewhat too curiously; nevertheless it is a pregnant truth in itself—one which, however disagreeable may be the conviction that the discussion of it might force upon us, ought to be fearlessly examined. It shall not, however, detain us here, further than to remark that such as has just been alluded to is the *quasi* condition of architecture among us. That it should be so may be unfortunate; that it should not be otherwise is perfectly natural. How very small a fraction of the public,—even of that class of the public which imagines itself initiated into the esoteric mysteries of art,—are at all capable of appreciating the one in question, or have any sympathy with it, either real or feigned, needs not to be told. If such state of things be inevitable, it must be submitted to, and ought therefore to be submitted to quietly; since to complain of it would be as irrational as it would be to lament that poppy-heads are not pine-apples. All

a humble admirer of the arts, who, after visiting all the capitals of Europe, and seeing all the galleries and public monuments in it, have described many of the latter in two large works which have gone through more than one edition, I hesitate not to declare that England, contrasted with other nations, lacks no pre-eminent talent in the arts. But it lacks real encouragement; it lacks genuine patronage and fair play; *it lacks enlightened judges, and able as well as impartial critics*; it lacks, above all, in those who rule or are invested with the influence of patrons, or are deputed to direct the execution of great public works, that bold spirit of enterprise, which, instead of suffering them to creep among puny imitations and diminutive undertakings, will lead them to adopt lofty, grand, and original ideas.”—Dr. Granville’s Letter to the Duke of Wellington.

that in such case remains to be done, is to sit down philosophically and rejoice that matters are not infinitely worse; because, whether the public care for architecture as a fine art, or not, certain it is that they must have buildings, and accordingly must—pay for them. Therefore, however bitter the pill may be itself, it has its gilding.

All art demands more or less of acquired taste; but in the case of architecture, more especially, is such pre-requisite a *sine quâ non*; for the obvious reason that, not being an imitative art, the signs by which it appeals to the mind must be understood before it can make itself intelligible. And unfortunately very little indeed has hitherto been attempted towards inducing the public to contemplate it in its character of a fine art, and facilitating their acquaintance with it as such, by drawing a broad distinction between its qualities as a fine, or its processes as a merely technical and mechanical art. To a certain extent, indeed, some knowledge of the latter is indispensable even in order properly to comprehend its artistical powers: that is, such acquaintance with it as will enable a person fully to comprehend all the technical modes of delineation, so as to be at no loss to understand all that belongs to the external configuration and structure of an edifice,—both its general forms and details, together with all circumstances of arrangement; and so as to foresee from such drawings as plans and sections what a design will turn out to be when executed, no less clearly than an architect himself. To attain even such degree of familiarity with the subject,—which is after all but very limited and superficial in comparison with the drier practical knowledge indispensable to the professional man,—to attain even this, will be thought no inconsiderable labour,—a task little short of irksome. On the contrary, it is one which would be found to be replete with great interest and amusement, provided, indeed, a person has any capacity for it at all, and would take it up rationally, as he would any other pursuit to which his taste might incline him. The chief obstacle in the way of its being done is that no system of study accommodated to such purpose has hitherto been laid down; so far from it that an *hysteron-proteron* is committed at the very outset; that is, according to vulgar phrase, the cart is put before the horse, and the beginning made at the wrong end; for instead of commencing with generalities and proceeding onwards to specialities and minutiae, the latter are brought forward before the student has any clear notion whatever of the subject in its leading bearings; which is not very much unlike finishing up a single figure or object in a picture before any other part of it has begun to be put in: a method suitable enough for a youth put into an architect's office, where he must learn his elements piece-meal, but as unfit for persons in general,—as tedious and as repulsive as it would be to drudge through all the minutiae of a grammar in studying a foreign language, before any insight had been obtained into its general structure and character.

It is true, the mass even of the educated are at present totally ignorant of architecture;

yet, barring the prejudice which deters people from making the attempt, there is nothing which would prevent those who have a turn for studies from becoming as proficient in all that relates to the *æsthetic* part of architecture as the most accomplished architect himself. Or if this view of the matter be denied,—if no diligence, no study, no enthusiasm of feeling can ever place the amateur on the level of the professional man with regard to taste,—the disastrous alternative is that it matters not how soon we abandon all idea of advancing architecture as a fine art, seeing that it would be all to no purpose, no advantage whatever—no accession of enjoyment resulting from it to the public.

Whatever views to the contrary may be held by some among the profession, certain we are that no real friend, either to the profession or to the art, will advocate the principle of mystifying that branch of architecture with which all ought, if possible, to be conversant. No doubt shallow smatterers, superficial dabblers, half-educated pretenders, ought to be exterminated; not, however, by interdicting them from meddling with what they do not understand, but by encouraging them to proceed, and not to rest content with stopping short at the threshold, where, as they are well aware, they are at least one step in advance of the rest of the public, and therefore give themselves airs accordingly.

It is not, indeed, proclaimed, *verbis ipsissimis*, that the public are not only ignorant of architecture, but so stupid also that the attempt to enlighten them would be a hopeless one; because the public would be likely to resent that as too barefaced an insult: yet quite as much has certainly been insinuated before now. It seems, however, that the eyes of the public are beginning to open by degrees: the times of mystery and craft are gone by; and whether architects will aid that movement or not, the period is approaching—very slowly at present, it must be confessed,—when their art will no longer be a sealed-up book. Some among them will probably be disposed to exclaim with Garth's 'Envy'—

"If they should unmask our mystery,
Each nurse ere long will be as learn'd as we,
—Our Art exposed to every vulgar eye."

Still those will only be the few—the jealous and short-sighted: more liberal sentiments, it is to be hoped, will prevail, even though it should be merely out of the policy which dictates the making a virtue of a necessity.

As a beginning towards a better state of things than what now exists with regard to architecture,—towards one wherein a greater relish for the art, together with more correct views will prevail,—the recent establishment of a lay Architectural Society at Oxford may be considered as a good augury. It being yet quite in its infancy, we can

speak of it only as what has long been a desideratum, more especially as we are at present unacquainted with the details of the scheme. In itself, perhaps, it may not prove so efficient as could be wished; for experience shows that after the first stir is over, and the delightful anticipation of the great things which are to be done has settled down into the consciousness that next to nothing is actually being done, an apathetic torpidity and drowsiness are apt to seize upon the members of such private *Accademie*. Still the intent is laudable; and should this novel experiment prove in any degree successful, similar societies will most probably be formed in other places. Should such be the case, some knowledge of the art would be disseminated among the public; and after what has already been urged on that head, it is unnecessary to say how desirable we hold that to be.

It is not the least evil attendant upon the present insulated condition of architectural study and knowledge, in consequence of their being confined almost exclusively to the profession, that architects themselves do not take that enlightened view of their art which they ought. As far, indeed, as the claiming for it almost paramount importance goes, they cannot be charged with undervaluing it in the slightest degree; but that sort of overrating it is altogether a different matter from endeavouring to ennoble it, and from exerting themselves to make it manifest the powers ascribed to it. In their attention to the means,—laudable enough in itself,—professional men overlook, or if they do not overlook, apparently disregard, or are indifferent to the end,—that is, to what ought to be the end proposed,—admitting that the work puts forth any pretensions on the score of art. They are urged on by little or no stimulus from without their own pale; and it might sometimes be imagined that they presume rather too much on the ignorance of all the rest of the world.

Another disadvantage is, that for their judges they can look scarcely to any except their professional brethren, perhaps rivals, whose praises will hardly ever be very enthusiastic, and who will seldom be disposed to approve individually of what is either contrary to their own practice, or calculated to render manifest their own inferiority. Certain it is that the most promising talent in a young aspirant is seldom cordially hailed, or in any way assisted onwards by those around him in the profession; neither does that of the more advanced architect receive their applause until he has terminated or is about to terminate his career; his contemporaries punctiliously waiting till he shall first have said his *valet*. All this need excite no wonder: it would be more wonderful, every thing considered, were it otherwise. Still it would be better were there some counterpoise to it; which can be obtained only by there being, out of the pale of the profession, a sufficiently numerous body competent to judge of merit and talent, and to discriminate between those and the opposite qualities. Then, and hardly till then, will talent have

generally a chance of developing itself and making its way, without being dependent, as it now is, almost entirely upon those fortunate casualties which enable it to surmount the obstacles that else might have impeded its course for ever.

One most baleful circumstance has been that influence and interest are allowed to have too great a sway. That such is the case, must long ago have been felt, though never so openly complained of by architects themselves as has been done of late. The opportunities for achievements in the higher sphere of the art, which present themselves to the profession at large, are rare enough; but as far as individuals are concerned, they are almost annihilated—reduced, at least, to barely possible contingencies. The hope they hold out is a desperately forlorn one. Equally forlorn, too, in the opinion of many, is the hope that any much better system can be devised, or rather, practically enforced. There is among professional men considerable diversity of opinion with regard to public competitions; and one (Mr. A. Bartholomew) has expressed himself most decidedly hostile to the principle itself, no matter how competition may be conducted. His arguments, however, if such they can be called, are exceedingly unsatisfactory, and based upon nothing better than the assumption that the abuses which are known to exist admit of no remedy.* That gentleman, however, stands almost alone in his open hostility to competition; for although some others may be averse to it, they consider it more discreet to dissemble their private sentiments.

Competition or monopoly, competition or favouritism: hardly is there any other alternative with regard to works of that class, which afford an architect the opportunity of signalizing himself. Of this the profession are well aware; accordingly, instead of proposing to abolish competition, the Institute appointed a committee for the purpose of considering how the abuses attending it might be corrected, and what measures of reform could be adopted; and the following extract from their Report shows that the committee very plainly perceive the necessity for one measure, which would go nigh to establish of itself not only a more honest, but a more efficient and salutary system.

“They must advocate the principle that as much *publicity* as possible should be given to the proceedings in all cases. For although the public at large cannot be accepted as a competent judge upon cases requiring peculiar attention and information,

* He brings forward St. Paul's as an instance of what has been effected without competition; but then according to such argument, the New Palace ought to have been an equally fine architectural work of its kind; whereas it may be suspected that had there been any competition, however limited, that edifice would have been many degrees superior to what it now is. Supposing, for a moment, that favouritism had procured for a man of inferior ability the building of St. Paul's,—which might easily enough have happened,—the argument would have been reversed.

yet the exhibition alone of the drawings, accompanied by the instructions upon which they are founded, cannot fail to render those to whom judgment is confided both *diligent* and *scrupulous* in the discharge of their duty. To effect this object, however, experience has shown that the expression of public opinion must *precede* as well as follow the decision of the judges."

We do not take upon ourselves here formally to point out the other regulations which, in addition to public pre-exhibitions of the designs, it might be requisite to establish in competitions for buildings of any importance, further than to urge the necessity for having a committee appointed at the outset, composed only of a few individuals, of generally acknowledged competence for the office, and so far responsible as to be amenable to public opinion for their decisions not only collectively as a body, but personally; the votes, together with the specific reasons for assent or dissent, being recorded and reported. Were such mode of proceeding once established,—and if perseveringly urged both by the public and the profession, the demand could hardly be denied,—other reforms would follow almost as matter of course. No longer would there be any suspicious secrecy; the door would be shut against collusion and delusion; nor could there be that carelessness and precipitancy of which now, it is to be feared, there is too much.

Some such course as that just pointed out, together with pre-exhibitions of the designs,* would give us all the advantages of competitions without the mischiefs now so loudly complained of. It would be unreasonable, however, to expect that we should immediately obtain all the beneficial results that might rationally be anticipated from the adoption of such a course. We should have put ourselves in the train towards a better system, but time must be allowed for it to gather strength; nor would all the mischiefs and prejudicial consequences of the present one be got rid of in a day. Not only days, but years must pass away before the public could attain an adequate knowledge of architecture, and a real taste for it.

If—though the *If* is almost superfluous—a singular deficiency of information at present prevails with respect to architecture, all the greater necessity is there that it should be remedied; for it is idle to expect that it can thrive steadily and vigorously

* Such exhibitions are, indeed, almost indispensably necessary for the assistance of the judges themselves; for unless the drawings are hung up so that they may be reconnoitred and compared together, by being viewed simultaneously, and that also promptly, it is almost impossible for them, however competent, diligent, and scrupulous they may be, not to be perplexed and confused by passing in review a great number of designs; whereas by adopting the mode suggested, they would not only have the means of sounding public opinion as a preliminary step towards more deliberate examination of the plans, but of correcting or confirming their own first impressions.

among us, so long as it shall be viewed in the light of a purely mechanical art, or little better,—one which none but those who are professionally trained to it either can or ought to aspire to understand. Before they can hope to obtain enlightened patronage from others, architects must first encourage other people to look upon architecture as a liberal pursuit, replete with varied interest, and which, so far from being a barren study, is one that when divested of pedantical prejudices, and applied to intelligently, tends almost more than any other to develope and exercise the reasoning faculties upon abstract questions of taste. Yet, whether there be any actual indisposition to do so or not, certainly very little effort has been made by the profession to popularize a feeling for their art, and to call it forth where it does not yet exist; but rather, it would seem, to make it appear formidably difficult, dry, and repulsive.

One injurious consequence of this is, that in this country there is scarcely any demand for architectural publications, except for such as are almost entirely practical, and promise to be of immediate serviceableness. It is precisely works of that description, in which architecture is regarded chiefly under its aspect of art, and as connected with taste generally, that are least encouraged by the profession; notwithstanding they are those which serve as a link bringing it and its interests into contact and alliance with other branches of liberal study, literature not excluded. In proportion as it is itself so distinguished from what is merely mechanical in its constitution, will the claims of those who practise it, to be recognised as artists, be conceded to them by the rest of the world. And, for the advancement of the art, it is of quite as much importance that the public should not only admit but plainly discern the value of architecture, as that architects themselves should think worthily of their own calling; yet scarcely can they be said to do so, so long as they show themselves indifferent to the estimation in which it is held by others, or are as well content with the stupid wonder of ignorance as with the intelligent approbation of the better informed.

Let the real cause be what it may, certain it is that, notwithstanding the great increase in the numbers of the profession, so far from there being any corresponding increase in architectural publications of the description alluded to, there is rather a diminution. It is true the continent supplies us with many, and among the rest with some that ought to stimulate us to rivalry; for it does not reflect particular credit upon this country that for works in that branch of art it should content itself with receiving the products of foreign industry and enterprise, without contributing any thing in return towards the common stock; except, indeed, it be such works as Roberts's 'Spanish Sketches,' and similar collections of lithography, which are rather pictorial than architectural studies; and which, besides, contain no account whatever of the buildings represented in them.

"It is a curious circumstance," says Mr. Longueville Jones,* "that great works of this kind (Taylor and Nodier's *Voyage Pittoresque*), the price of which is necessarily large, meet with but few purchasers in England, though, to use a trade term, they are admirably suited, by their subjects and execution, for the market; whereas in France, where the wealth of the upper classes is much inferior to that of similar ranks in England, important and expensive books are easily disposed of." Still "curious" as it may be, it is not at all surprising that such should be the case, because the ability to purchase, without the disposition to do so, is not a whit of more avail than the inclination to do, without the ability. It might have been imagined that such a body as the Institute of Architects would ere now have done something, either directly or indirectly, to give fresh impetus to this relaxed branch of architectural publication, and endeavoured to the utmost of their means to diffuse among others that taste and information which, however much they may be wanted elsewhere, they keep immured among themselves.

If they pursue such course with their eyes wide open to the consequences, remonstrance or regret may be spared as altogether useless, it being morally certain that let improvement come from what quarter it may, it will not take its rise among those who may be considered the representatives of architecture and its interests. As far as they are concerned, therefore, the only hope is that, strange as it may be, they have confined their views to their own immediate circle, and quite overlooked those obstacles which must be removed before their art can make any great advancement;—be either put upon that footing, or brought into that condition, which it may be taken for granted they wish it to be, simply because it is to their own interest that it should be;—not, indeed, to the interest of every individual practitioner, but to that of the general body. Should such be the case,—should they actually have overlooked so momentous a point, or should they merely have abstained from bringing under notice a difficulty for which they could devise no remedy,—apology need not be offered for having here pointed out what well deserves their attentive consideration first, and their unremitted activity afterwards.

To what, if not the indifference and incapacity of the public, is to be attributed the mixture of meanness and absurd pretension which is allowed to disfigure many buildings that might by different management have been rendered at least pleasing? To what, if not its wayward capriciousness, that sudden veering about, and abandoning one style just at the point where we ought to carry it on and develop it more fully, in order to take up another which may in its turn be dismissed as soon as the most obvious modes of imitation it affords have been tried? No sooner have we made some tolerable progress

* 'Restoration of the Fine Arts of the Middle Ages in France,'—*Foreign Quarterly Review*, No. 43.

in Gothic architecture, than it is renounced either for impoverished copies of the first rude attempts in it, or for tasteless mimicking of the most tasteless qualities of the extravagant Elizabethan style.

After being studied with almost painful diligence, and gaining such footing among us as to supersede every other columnar style, Grecian architecture is beginning to lose our favour; and though there is no reason to apprehend that it will be entirely supplanted, it must be content to forego its claim to supremacy, and consent to share its authority with a rival. Little probability as there was some years back that such would be the case, hardly will it, upon consideration, excite any very great surprise; for though it might be laudable enough to begin by copying its ancient exemplars with scrupulous exactness, it was no doubt an error to persist in that course, instead of endeavouring to mould the style to our own purposes, and skilfully engraft upon it whatever else our occasions call for beyond what it actually provides. This, it is unnecessary to observe, has scarcely been attempted; for in that respect our latest efforts exhibit hardly any advance on our earliest ones. Hence it need excite very little wonder if now, after the first novelty is worn away, we begin to be weary of seeing the same ideas and forms constantly repeated, almost to the exclusion of aught amounting to design.

Notwithstanding its exquisite beauties, it must be admitted that the Grecian style is deficient in variety; yet, as if it was not sufficiently monotonous of itself, our practice has been to render it more so by stereotyping columns and capitals,—contrary to the practice of the Greeks themselves, who allowed considerable latitude in regard to matters of detail;—while we have also rendered it quite cold and bare by dispensing with those embellishments and sculptures which, though according to our notions mere ornamental accessories, were precisely what gave not richness alone, but variety, meaning, and expression to the individual building; such parts being, as it were, the picture itself, while all the rest was to be considered as the frame-work to it: consequently, except that they are less palpably absurd, empty pediments and blank friezes are very little better than empty frames, when they occur in buildings which pique themselves upon being almost exact copies of Athenian ones, which derived their individual character and effect quite as much from the sculpture bestowed upon them as from their architecture. It is, besides, any thing but a compliment to that refined taste and philosophic study of the art for which we give the Greeks credit, to suppose that, if the mouldings and other strictly architectural details be accurately copied, it is of little or no moment whether those accessories which are quite superfluous to the building, as a building, be introduced or omitted: for if every thing was, as we are assured, calculated for a certain given effect, and studied with reference to one homogeneous whole, as a work of art, to retrench or to expunge ornamental parts after so wholesale a manner is scarcely less than downright

mutilation. Such piece-meal copying of the separate parts is, most assuredly, a very different thing from entering into the spirit of Grecian architecture; since the mechanical literal exactness observable in some parts is frequently quite ridiculous, when contrasted with the violent liberties and barbarous licenses which are allowed in the very same work. To be sure, Doric and Ionic columns are Doric and Ionic columns still, let them be tacked to what they may; nor, as such, can they be *attacked* or censured, seeing they are fac-similes of warranted examples, as may at once be attested by our turning to Stuart's 'Athens.' Yet it is one proof, among others, of the exceedingly low and narrow notions entertained with regard to architecture, when we find positive merit attributed to such parts—in themselves rather the work of the stone-mason's hands than of the architect's own ideas—without reference to their value in the composition,—to the taste and happiness of effect with which they are applied; or, on the other hand, the total want of propriety and feeling with which they are dragged in for the nonce where they become impertinent expletives or even worse.*

* "The architect to whom architecture is not an art of imagination as well as an art of reason can never by any possibility rise above the rank of an imitative builder. He may rear edifices of great strength, solidity, and durability, very fitly arranged for the purposes for which they are built, and very correct in their architectural details; but he will never be able to produce a structure in which novelty and originality are combined with the other requisites of excellence; or, when placed in a situation where rules no longer apply, to rise superior to obstacles which would be reckoned insurmountable by ordinary minds; and thus out of difficulties to 'start' beauties. This can be done alone by the architect of imagination; and it is only such an architect that is entitled to be considered as an artist possessing the powers of invention or genius."

It would not be amiss if this admirable passage (extracted from the first article in the 4th Number of the *Architectural Magazine*) were hung up in every architect's studio. "It thus appears," the writer, namely the Editor himself, goes on to say, "that the more an amateur or architectural critic stores his mind with ideas on architecture, the greater will be his enjoyment when examining architectural designs." And this remark also deserves to be carefully treasured up, if merely because it sets in a clear point of view the enjoyment architecture holds out to those who cultivate it merely as an intellectual occupation; and further, the use that is to be made of collections of designs, which are to be considered not merely as books of *patterns*, to be consulted only for immediate and specific purpose, but as *studies*, in the more comprehensive and liberal meaning of the term, and as affording, though through a different medium, a similar, if not precisely the same employment to the mind as actual buildings. It is true such delineations,—as those for instance in this volume,—cannot produce the same impressions as the latter do; but can only suggest certain effects by showing what there is in the design itself to produce them; yet then, on the other hand, they explain a very great deal that must else be but imperfectly understood, or else is not to be ascertained without more or less trouble and inconvenience. After all, their real serviceableness must depend upon the use that is actually made of them; because there is very little either of profit or enjoyment in merely looking *at* drawings of this kind; they require to be looked *into*, examined, diligently read through, as it were, and the whole design investigated and considered in all its bearings. To do all this may be thought very dull work; but it is still duller work to turn over a volume of architectural plates without feeling the inclination to dwell upon any of their subjects.

Notwithstanding that this note has already grown to some length, we cannot forbear adding to it by remarking that the publication from which the extract, here introduced, was taken, was one eminently calculated to promote a taste for architecture, and to popularize the criticism belonging to it; as such, therefore, ought to have been supported by the profession more warmly than it was; unless, indeed, they were really of opinion that the public is already quite as much enlightened as they *ought to be*.

In the very face of authorities abundantly proving that the ancients treated their orders as styles confined to no one positive standard, but admitting of considerable latitude both in regard to proportions and details, the architect being left perfectly at liberty to exercise his own discretion and taste in such matters, we adopted quite a different course, neither availing ourselves of all the varieties of columns and pieces of detail which have been discovered, nor venturing to deviate from any of them by carrying out any idea that may have been suggested by them. While infinitely greater licenses are tolerated every day, and to be met with in almost every one of our modern buildings in this style, such deviation from actual precedent would be censured as most reprehensible—as a capricious innovation of most dangerous tendency, no matter in what spirit or with what ability the thing itself might be treated: for such is the unaccountable inconsistency which prevails in matters of architectural taste, that though originality is loudly demanded, the door that leads to it must on no account be suffered to be opened. By others, again, it has been said that what specimens of the ancient orders we already possess and make use of are amply sufficient for every purpose; and yet, in contradiction to this declaration, architectural travellers and antiquaries weary themselves in hunting after, and the public in describing, every old stone that appears to be the fragment of a capital or entablature. Or, supposing that in the course of time something of the kind should be brought to light, altogether different from aught we are yet acquainted with, it would probably turn out to be nothing more than what we might, without a very great effort or stretch of imagination, have hit upon by ourselves, were it not that we make it a point of conscience to interdict the slightest exercise of the inventive faculty: which, by-the-by, seems to be one reason why we are just now making the discovery that Grecian architecture, in spite of the unqualified eulogies it has obtained, is exceedingly limited in its resources, and affords very little scope indeed for design.

In one respect such complaint is not wholly without foundation for it; because it must be acknowledged that when merely copied, the Grecian style affords precedent for scarcely any thing beyond a portico or colonnade. Not only does it afford very few examples of windows, but it almost *resents* the application of those few, except under peculiar circumstances, and never to the extent to which such apertures are demanded by the nature of our buildings, which not only require them continuously, but in different stories. Hardly any skill, any degree of taste, any contrivance, can prevent such apertures in a wall behind columns from producing a disagreeable effect,—one at any rate altogether at variance with the original character and constitution of the style proposed to be vigorously adhered to, as far as it admits of exact copying. Neither is it much better when—though there are no windows in the portico itself—they are freely admitted in every other part; for in such case it is hardly possible to keep up any satisfactory degree of unity and consistency throughout, but the portions of the façade on either

side of the centre will have the air of being distinct elevations, treated in an entirely different mode. Therefore, unless it be very greatly modified, almost re-cast, as it were, and moulded to a different system, Grecian architecture can rarely be applied with much happiness of effect, except either the nature of the building be such as to require scarcely any windows, but admits of being lighted from above; or else the plan can be so arranged that the principal façade can be made on that side which would else be a blank without windows; that is, when the façade can be a mere mask or screen, allowing free scope for architectural decoration.

Exquisite as is the taste which characterizes Grecian design, the forms to which it was applied are by far too few to meet the numerous and complex exigencies of the art at the present day; besides which, simple as the application of the style appears to be, and certainly is, if nothing more be required than to apply its mouldings and transfer its ornaments to buildings quite differently constituted, it is by no means an easy task, as experience must have convinced many ere now, to employ it successfully, and so as not merely to avoid glaring inconsistencies, but so as to produce a work that shall be of high and uniform quality throughout. To accomplish this is a very different matter from producing a decent plagiarist compilation; for, in addition to a well cultivated taste, it demands no small portion of inventive power: to say the truth, it requires nothing less than that the architect should be able to conceive his subject in the spirit of an artist of antiquity, and afterwards mature and finish it up, furnishing to it, from his own mind, all that is necessary for its completeness, but of which ancient examples stop short. Those, therefore, who are anxious that Greek architecture should retain its vogue among us, should aim at accomplishing this; if they cannot,—if, after so long a trial of it, it be found utterly incapable of giving us any thing much better or more consistent than has hitherto been produced, and that we have already exhausted its powers of design and the combinations it admits of, they have no very great reason to be surprised if it should now be laid aside for a style which not only readily adapts itself to our mode of building, but derives much of its character and effect from features for which ancient architecture makes no provision, or, rather, obstinately rejects.

Accustomed to consider architectural style and character almost exclusively from a single point of view,—that which takes cognizance chiefly of its elementary and component forms,—we overlook other distinctions, at least do not take them sufficiently into account; yet among them is a tolerably broad one, being nothing less than the difference between buildings where no apertures were required for the admission of light, and those where windows are not only indispensable, but occur in different stories, and must, except in very rare cases, be so numerous as to influence the whole composition, and by the

space they occupy in it stamp it with a certain character, however much it may be at variance with the expression professedly aimed at. Some, indeed, have thought to get over the difficulty thus occasioned in a very summary way, by giving themselves no trouble at all about it, but allowing windows, even of the very plainest description, perhaps bare openings in the walls, to show themselves in fronts otherwise ostentatiously decked out in what are thus reduced to the trappings of Grecian architecture. Hardly need it be observed that this is utterly at variance with the very first principles of art; for it is applying extraneous decoration before even the nudities are covered. Neither is it any valid excuse to say that were a corresponding degree of decoration to be extended to the windows, these latter would predominate too much, and interfere with the effect of the columns; because the obvious reply is, if they are utterly irreconcilable, either the windows must be got rid of, or the columns dismissed: in other words, whatever may be the merits and beauties of the style considered absolutely, yet, if it neither goes sufficiently far for the purpose required, nor can by any management be made to do so, it ought not to be chosen at all, especially when there is one already provided for us, one which assimilates with our ordinary mode of building, and one of which very much more may be made than hitherto has been done.

What is generally understood in this country by the Italian style is little more than one mode of it, namely, the Palladian, which, if not the most vicious and extravagant, is almost the poorest and most insipid,—that wherein the orders and the application of them are reduced to a convenient enough workman-like system, but are more or less enfeebled in character, while the details are comparatively mean, and mannered also: to say nothing of the glaring solecisms that are to be met with in the works of Palladio himself,—such as windows in friezes, and sometimes cutting into the architrave likewise,—the mixture of apertures with and without dressings, not only in the same composition, but in the same floor,—together with other palpable defects of that kind; besides a certain disagreeable littleness owing to his elevations being cut up both horizontally and vertically into too many divisions, and the uncouth taste displayed in the attic with which they are frequently surmounted.

“Palladio,” says Hosking, “made greater use of insulated columns than the Italian architects generally, but his ordinances are deficient in every quality that produces beauty: his porticoes may be Vitruvian, but they certainly are not classic. His columns upon columns, his attached and clustered columns, his stilted post-like columns, his broken entablatures, his numberless pilasters, straggling and unequal intercolumniations, inappropriate and inelegant ornaments, circular pediments and the like, are blemishes too numerous to be passed over because of occasional elegance of proportion, or beauty of detail.”

Notwithstanding, however, that the epithet *Palladian* has been adopted as expressing almost the quintessence of what is excellent in Italian architecture, it were an injustice to the latter to estimate it as a style by Palladianism, which is only one, and if not the very worst, by no means the very best branch of it; one, moreover, that in all probability would never have obtained any thing like the vogue it has done, to the exclusion of infinitely better models, were it not that the writings and published designs of that master have been widely disseminated, together with his instructions, his principles, and his taste, while models far more worthy of being studied have remained comparatively unknown, for the reason that they have not been promulgated, to any extent at least, in a similar form.*

Italian architecture comprises so many diversities that it is hardly possible to affix to it any thing like a precise character, except by limiting it to a particular epoch or school, or to one special class of buildings; and even then the exceptions may be more numerous than the examples referred to as a standard. With many vices and defects, it possesses many excellences and recommendations, and a variety of resources, which render it capable of being turned to far greater account than hitherto has been done. But if on the one hand it affords much scope to the architect, it calls on the other for the exercise of discriminating taste; one that not only rejects what is positively bad, but is capable of re-combining all the better elements of the style, so as to impart to them originality and freshness, without forfeiting what is valuable in and characteristic of the style itself; so that instead of appearing contrary to its genius, the novel forms and effects that may be produced shall seem to be beauties, which have merely been lying latent, and waiting for a discoverer to bring them to light. A style is to be judged of, not only retrospectively by what it has produced, but prospectively also, according to what it is capable of supplying. Nevertheless, so far from being at all encouraged, such view of the subject is kept out of sight as much as possible; and precedent is allowed to usurp such sway that any departure from it, no matter in what spirit, is liable to be confounded with and reprobated as capricious innovation, although the one proceeds quite in an opposite direction to the other.

Indiscriminate and exclusive admiration of any one style is more akin to blind and

* The influence of published designs, supposing them to be of a kind to carry with them any authority at all, can hardly be questioned; because although the buildings themselves may be *seen*, it will seldom happen that they can be sufficiently *studied*, certainly not referred to with the same facility as representations of them, which can not only be studied, but consulted afresh whenever occasion for doing so may arise. Yet it is only of late years that we have had such interesting and well executed collections of Italian architecture as Grandjean and Famin's '*Architettura Toscana*,' Percier and Fontaine's '*Palais, &c. de Rome*,' Letarouilly's '*Edifices de Rome*,' Gautier's '*Edifices of Genoa*,' Hittorf and Zanth's '*Modern Architecture of Sicily*,' Cicognara's '*Fabbriche di Venezia*,' &c.; or such monographs as Suys and Haudebourt's '*Palais Massimi*.'

ignorant prejudice than to real sympathy with it, and to enlightened taste. Besides, after all, as much or even more depends upon the spirit with which a style is treated, than on what it is in itself; for as the noblest may be vulgarized, and be in course of time corrupted by the very means resorted to in order to maintain it in its pristine integrity, so may the poorest be aggrandized and elevated, if treated with *maestria*.

Architectural study requires the Janus-like power of looking both forwards and backwards at the same time, and of foreseeing other modes of excellence and beauty than what have already been attained. Something more than the mere *vis inertiae*—than the indolent and listless adherence to received examples and authorities—is required, in order to maintain a style in its vigour; and without such vigour, purity is little better than another name for lifeless imitation. Such remarks may appear quite uncalled for: happy would it be for the art, could it be shown that they are altogether superfluous, and no more than the iteration of what is familiar to every tyro, and evidenced by the practice of every professor. Or it is possible that, if they cannot be charged with being too common-place, they may be more heavily condemned as containing a highly inconsistent doctrine, and which must therefore be made to appear equally extravagant and dangerous. Let such be the case or not, they are at all events so far to the purpose in this place, as what has just been said will serve to account for the degenerate taste with which Italian architecture has, for the most part, been practised among ourselves, owing to the authority which Palladio's principles and works obtained, almost to the utter exclusion of any attempt at that greatness of manner, and artist-like feeling, which stamp the productions of such masters as Francesco di Giorgio, Baldassare Peruzzi, and others; compared with which, those of the Palladian School have a certain disagreeable dryness and littleness of character, partly occasioned by the want of freedom in detail, and by insipid conventionalities; and partly by columns being employed obviously as decoration alone, yet in such manner as to produce scarcely any effect of themselves, while they prevent that which might otherwise have been obtained.

What recommends, or ought to recommend, the Italian style to us is, that although it does not exclude, it does not call for the use of columns, in order to give it sufficient expression and dignity; and farther, that it makes provision for all that can be required with regard to windows; which are not only important as decorations, but admit of very great variety, and may be made to accord with any degree of embellishment, from the simplest to the richest and most elaborate,—from uniformity of character, kept up throughout the whole of a composition, to piquant contrasts, arising from one or more differences in the proportions and decorations of them in the same façade. Almost by means of these alone may any one or more *nuances* be obtained; a circumstance of the utmost advantage in buildings which, being enclosed by others, can present only a façade towards the

street, and that, moreover, limited to one general plane, and to nearly one uniform outline. For such purpose, therefore, the *astylar* and *fenestral** mode, which displays itself with such *maestria* in the best works of the Italian school, offers resources which ancient architecture does not merely not supply, but actually excludes; it being hardly possible to reconcile the *columnar* with *fenestral* character; since at the best a certain *tertium quid* will be the result—an Italianized Grecian, or a Grecianized Italian design.

Two striking instances of the conflicting effect produced by bringing together numerous windows and a predominant order of columns are furnished by the façades of the Law Institution and the Royal Institution. The first of them exhibits a front with windows placed behind an order forming a portico-façade, tetrastyle in antis, crowned by a pediment; while the other is a *poly-fenestral* composition with three tiers of windows inserted in the intercolumns of a lofty pseudo-colonnade of the Corinthian order; compared with which the apertures themselves look petty as to size, and still more insignificant as to character.

Undoubtedly if we are determined to abide by the examples of windows which Italian architects have left us, neither rejecting any as unworthy of being authorities for similar caprices, nor adding to the number by any inventions of our own, we incur the danger of adopting many barbarous fancies, and also interdict ourselves from various tasteful modifications and improvements. In the opinion of some, even such degree of latitude in design may be considered reprehensible, because, after all, it leaves a very great deal indeed to individual taste: yet, infinitely more deplorable would it be, could taste be reduced to a matter of mechanical routine; and where, besides, would be the merit of being right, if it were rendered utterly impossible for any one to go wrong? Fortunately, however, we are not bound so to confine ourselves to precedent, as to have nothing more now left us to do than to copy what others have invented for us. On the contrary, there is considerable scope for novelty of decoration, and a free treatment of it—or what Germans would call *freies walten*—in respect to windows,

* If the two terms here employed have not yet been brought into use, they ought to be received as almost indispensable to the nomenclature of architecture, which is in many respects exceedingly vague and indefinite, as well as in other respects imperfect, although it would by no means be difficult to supply many of its present deficiencies, so as to enable us to express with convenient brevity, yet perfect distinctness, numerous particulars which it is now impossible so to describe. It would be more sensible to endeavour to frame new terms for such purpose, than to cram *soi-disant* architectural dictionaries with barbarous obsolete words, of which the exact meanings can seldom be now recovered, and which could not be brought again into use, even were they clearly understood. Surely such a body as the Institute might plan and execute, without any extraordinary labour, a far more complete and satisfactory work of the kind than can perhaps be expected from any individual: and it certainly has the means of collecting, through its foreign members, accurate vocabularies of all the technical terms of the art belonging to other European languages.

more particularly where the embellishment produced by them is not at all controlled by a columnar ordinance; for it is not imperatively requisite that the architectural border given to such apertures should invariably consist of members derived from entablatures, or be restricted to nearly the same proportions.

Another source of variety in this style is that it allows the apertures to be closed above either by an arch or horizontally; and, besides permitting both modes to be adopted in the same design, admits of their being combined, the aperture itself being square headed, but covered by an external arch; of which unusual mode the south or garden front of the Travellers' Club House offers us a strikingly happy application: and one singularity attending it is, that the windows are here placed within arched recesses whose reveals exhibit the returns or lateral faces of the pilasters from which the archivolts spring. The soffit of the archivolts is likewise decorated by a guilloche, as will be seen by referring to Plate 9, which fully shows all the details of those windows, and the elaborate finish with which they are worked up.

Rusticating of different kinds contributes likewise in no small degree to variety and character in this style. Contrary to the idea the term itself at first suggests, so far from producing an air of rudeness, coarseness, or negligence, it is not incompatible either with richness or delicacy of finish; or rather, accordingly as it is treated, and as the subject itself may require, it is capable of great diversity of expression, from that of stern massiveness to that of refined elegance. It is somewhat singular, therefore, that those who have professed to be of the Italian school should have confined themselves nearly to one single species of rustication, and have made use of that mode only for basements.

Of late years it has been the practice to substitute for the more architectural form of rusticating the insipid fashion of making merely horizontal grooves or joints; which, instead of producing any richness of surface, or amounting to decoration, only occasions an excessive monotony, arising from so many horizontal lines. In some cases it is not otherwise of any moment than that the degree of effect, which might have been attained, has been lost, there being nothing else in the designs themselves to be injured by it; but this horizontal striping shows itself most flagrantly in the new Goldsmiths' Hall, where it renders the whole of the ground-floor utterly at variance with the rest of the building, which is as remarkable for its heaviness, and the somewhat exaggerated and *outré* character of its decoration, as the lower part is for its bareness, its tameness, and its insipidity. The same disagreeable contradiction shows itself in the façade of the City Club House, where a very mediocre and common-place specimen of Italian architecture is placed upon a striped basement, to which we are not at all the better reconciled on account of the contrast it presents to that of the Excise Office close

by it. Here then we have a direct proof, if there be any occasion for one, in confirmation of what has previously been said, namely, that as much depends upon the feeling and geniality with which the style made choice of is treated, as upon what it offers: which remark will bear repetition, it being but too evident that the principle itself is very rarely kept sight of.

There is no single distinctive mark which more forcibly characterizes the difference between the Palladian school and that which preceded it, than the *cornicione* employed by the older artists to crown their façades, and which of itself alone confers an imposing dignity of aspect to a whole design, not otherwise attainable. Yet, although the effect attending such a feature, and the fine examples of it presented by the Palazzi Strozzi, Riccardi, Gondi, &c. at Florence, by the celebrated Farnese, and the Massimi at Rome, and the Piccolomini at Sienna, were known to our travelled architects, they have never found imitators in this country, where the comparatively dry and meagre Palladian manner obtained almost exclusive preference, unless an exception was occasionally admitted in favour of such barbarisms as Gibbs's Church in the Strand. It was reserved for Mr. Barry to introduce the *cornicione* here; and its value as an architectural feature may be said to have been since admitted by acclamation: dissentients, perhaps, there may be, but even those it may be suspected feel more than they care to acknowledge.* It is true, others might have done very long ago what has been done at last; but if, owing to their want of taste, their inveterate prejudices, or any other cause, they neglected to do so, that does not at all detract from the merit of accomplishing what was equally open to others, however much we may be astonished at their extraordinary forbearance.

That the example thus set has not been lost upon us is tolerably evident; nor is it likely to be deemed a very idle and groundless conjecture, if we attribute the growing taste which has suddenly sprung up of late for this, to us, newer species of Italian architecture, to the manifestation of its character and power in this feature of it. In combination with the richness of mouldings which gives to a façade the same kind of relief the human countenance derives from the locks that shadow it, the roof itself may be made to conduce greatly towards both elegance and harmony of character, instead of being either left a blemish to the whole design, or merely partially screened by a balustrade, which

* I have been given to understand that, in the opinions of some, I expressed myself in terms by far too eulogistic with respect to the Travellers' Club House in the Second Volume of the 'Public Buildings of London.' But as I have not been enlightened by any criticism pointing out in what respect my commendations of the design were erroneous, and required to be qualified and corrected accordingly, nor have since discovered any reason to alter my first sentiments, I must be allowed to retain them, until some one shall be pleased to refute distinctly what is said either in that work or the present one. The Plates here given will be of some assistance towards such purpose, for they render almost every thing in the design sufficiently evident, whether it consists of beauties or not.

indicates a terrace roof, and therefore becomes rather an incongruity when a sloping one is detected behind it.

Were it the object of this Essay to institute a formal parallel between Grecian and Italian architecture, and fully to compare the elements of each, it would be necessary to enter into many other particulars, and to treat of those that have been brought forward at much greater length; but our present aim extends no farther than to call attention to the subject itself by some cursory hints. Nothing therefore is here said of the great resources the Italian style derives from the employment of the arch, and the various modes it offers of applying and decorating that feature, accordingly as it is supported on columns or piers, is open or closed, used singly or continuously, and is either finished with archivolts or has rusticated voussoirs. With arches may be classed niches, for which features Grecian architecture of the classic period furnishes us with no authority. These must be passed over without further notice; but we may be allowed to say a few words relative to two other features of detail, merely because the building here illustrated affords instances of them, namely, the ornamented string-course and rustic quoins.

That the former of these, which is almost demanded by architectural propriety as indicating the internal division into separate floors, admits of great delicacy as well as richness, will hardly be questioned after the application which has been made of it in the street front of the Travellers' Club House, (see its details in Plate 8): as little too can it be doubted that it affords scope for much invention and variety. It is, besides, quite distinct in its character from the superior cornice; and instead of at all interfering with it, or being a representation of it, on a lesser scale, serves rather to give additional value to that feature. An analogous but considerably more extended mode of decoration, employed to mark the different stories of a building, occurs in many non-Palladian Italian examples—if it be allowable to coin such a distinctive term—where an enriched frieze forms the parapet to the windows or galleries on the several floors, as in the cortiles of the Palazzi Riccardi and Bartolini; and as is likewise the case in the exterior façade of the Palazzo Guadagni,—the design of which is however, in other respects, by no means in the very best taste.

Although not at all likely to be approved of, even if tolerated, by those who are exclusively devoted to Grecian architecture, rustic quoins are not without their propriety in this style. Most certainly they cannot be objected to as unmeaning, because they clearly express strength where it is important that it should be indicated, namely, at the angles of the structure; besides which, they announce that the design is complete, whereas if, as is too frequently the case, there is nothing of any kind to indicate a

proper termination, a building looks as if it had been discontinued before it had reached the extent intended to be given to it.

A more tasteful exemplification of *astylar* Italian architecture than is the production of Mr. Barry's here delineated is not to be met with in this country; at least we know of none equally beautiful: and if it be objected that it is after all inconsiderable in point of size, we reply, that so much the more credit is due to the architect who has displayed so much in a comparatively limited space, while so many others, who have had a much wider field to work upon, have not produced any thing at all approaching to it.

The general idea, or *motif*, as the French express it, of the Pall-Mall front, appears to be derived from that of the Palazzo Pandolfini at Florence, the design of which is attributed to Raphael. Instead, however, of at all derogating from the originality of the English building, the resemblance that may be traced between the two serves only to show how much the beauties of a model may be improved upon by a free imitation of it in the hands of a master. There is a *sveltezza* in the English Palazzo, which the Italian one does not possess, and more variety in its individual features; it has also more unity of character. It is free from that heaviness in its general proportions, and from dryness of style in the details, which mark its archetype; and it further derives no small degree of additional elegance from the terrace-like screen to the area, which converts into a positive beauty—a graceful as well as a picturesque accompaniment—what is almost invariably allowed to be more or less a blemish.

While it accords so perfectly with the other in its taste that it would be impossible not to recognise it immediately as the production of the same mind, even were it not known that the two elevations belong to the same building, the garden façade bears the impress of greater originality. The piquant effect produced by grouping together the three centre windows of each floor is as happy as it is unusual: this composition has an indefinable charm, an attractive *non so che* of sentiment infinitely more captivating than that mere pomp of architecture which is frequently to be met with in designs that nevertheless betray complete inanity of ideas. Those who may be so disposed are at liberty to say that there is not much in it after all,—merely a few windows and rustics, and some other members of detail; in short, nothing more than what any one else might have done. Very true: but then, how are we to dispose of the untoward question, Why have they not done so? Why should they,—those at least who have practised the Italian style,—have forborne to avail themselves of it to the extent we now perceive it was possible for them to have done, had they been capable of bringing to it that geniality of feeling and taste, without which a work of architecture can never be a work of art, except of art at second-hand; whatever it may be as a production of manual labour and

mechanical skill? Those who affect to disparage the æsthetic beauties of a fine and masterly composition by saying, that after all they are only matters of taste, might as well explain what it is that deters them from making use of that *Only*, which we must suppose it is so exceedingly easy for them to accomplish, did they but care to do so. The truth is, in such *Only* lies precisely the great difficulty of art, for all the rest may be accomplished by diligence and perseverance.

Without repeating here what has already been said by the writer on the subject of the Travellers' Club House in another work,* it may be remarked, that one quality in which this building is pre-eminent, and at present stands almost alone, is the perfect *finish* bestowed on every part. There is not a single member, let its situation be what it may, which is not most carefully studied and worked up, as will be evident on examining the plates of details; and, unless they are carefully looked at, the merit of the elevations, particularly of that of the garden front, cannot be fully appreciated in all their particulars. This quality of finish can hardly be too strongly insisted upon, because it is precisely the very one of which we are apt to be careless. Hence the almost inexcusable inequalities which offend the eye in so many structures otherwise not devoid of merit: paltry and misplaced economy in one part is suffered to interfere with the embellishment bestowed on others, and which is thereby sometimes rendered little better than trumpery and misplaced ostentation. No doubt some parts of a composition, particularly where the design is of considerable extent, ought to be treated as subordinate to others; but that is a very different thing from neglecting them, because the last serves only to render them all the more conspicuous and obtrusive as blemishes and scars in the design; whereas careful finish would have brought them into proper keeping with the rest. Even the architect of Somerset House does not appear to have fully understood the importance of this principle, or, if he did, disregarded it; for notwithstanding that there is considerable merit in many of the individual parts of that pile of building, there are others which greatly impair its general character, throwing the ensemble out of keeping, and producing contrasts of the most disagreeable kind. Other instances of disregard to finish and unity of character have already been brought forward; although merely as such there would be no occasion to particularize them, because inattention to finish, and to the keeping resulting from it, may be said to constitute the rule, while due attention to it forms merely the exception.

As the elevations relieve us from the task of describing the exterior of this Club House, so do the plans and sections excuse us from repeating what is far more clearly expressed by them than can be done in words. All, therefore, that we shall do

* See 'Illustrations of the Public Buildings of London.' Vol. ii. page 260.

is to direct attention to circumstances which might else not be taken sufficiently into account by every one; by some be, perhaps, quite overlooked. One very great merit of the plan is, that while no more space than is absolutely requisite is given up to the Hall, so far from the entrance appearing confined as to size, or at all deficient in importance and character, it is on the contrary attended with the most striking effect, and that too of an unusual kind, owing to the vista produced through and beyond that corridor, by glazed folding-doors into the lobby or lower part of the principal staircase; and the perspective thus produced is greatly assisted both by the difference of level between the Hall and Corridor, by the intervening compartment opening into the lobby to the Morning-room, and by the happily varied play of light and shade. In fact, we find here a picturesque idea, recalling to mind at once the cortile of an Italian palazzo: the *motif* is the same; and the difference of character chiefly incidental, owing to the arcade being enclosed by windows instead of being open to the Court, which is here of necessity sunk to the level of the basement floor. How much the Court itself is made to contribute to the completeness of the picture may be imagined from the elevation of one of its sides, shown in the section (Plate 5). Nothing is suffered to mar the effect;—no beggarly paltriness from without to dispel the charm of the scene within. Yet, while every thing seems to have been studied chiefly for effect, so far from any thing having been sacrificed on the part of convenience, this very disposition is made to contribute to it materially, at the same time that greater privacy is secured than where the doors of the principal apartments, and perhaps the staircase itself, are exposed to view on immediately entering from the street. Whatever the first impression may be in such case, nothing is left to the imagination; besides which, a spacious hall tends to lessen, if not always to overpower, the effect of the other rooms. Here, on the contrary, the idea of a spacious interior is at once conveyed to the mind, but it is that of extent in the depth of the plan, and the distance to which the staircase and the parts beyond it are removed from the entrance; whereas, were the situation of the staircase reversed and placed on the north instead of the south side of the Court, though it might be a matter of indifference in all other respects, such alteration would be materially for the worse in regard to the points just noticed, inasmuch as the staircase would be reached almost immediately on ascending the steps from the Hall, and the plan appear in consequence much abridged; notwithstanding that the Coffee-room would remain as far off as before.

With regard to the staircase it appears far more spacious and important in reality than it does in either of the sections, which show only its breadth, and exhibit it besides in other respects rather disadvantageously; for other reasons, because the greater expanse above (owing to the greater space gained on the upper floor, as is shown in the plan, Plate 2,) is not expressed, as would be done by a longitudinal section of that part of the building, from east to west, or better still, by a perspective view. It is necessary further to explain

that the arch facing the foot of the staircase is filled in with mirror; which produces a very picturesque effect, and also an artificial symmetry to the plan, by presenting the view of a corresponding space seen through an open arch.

Should these remarks be considered more minute than there is occasion for their being, they will doubtless be censured also as prolix and tedious; therefore, if only to escape such reproach, we shall be much more concise in our observations with regard to the apartments themselves. Those on the ground floor call for no remark, and all that it is necessary to say concerning the Drawing and Card-rooms, whose architectural details are described in Plate 10, is that they are fitted up and furnished in a style of quiet elegance, and are at once sober and cheerful in character. The doors and styles of the panels on the walls are tastefully painted and highly varnished in imitation of bird's-eye maple, and the panels themselves painted to resemble gilt leather of a flowered pattern on a white ground, and relieved by a plain gilt moulding. The columns and every other part of the Library are painted of a wainscot or pale oak colour, except the chimney-piece on the side facing the windows, which is distinguished from the other two, both by being larger, and by being of a very dark oak hue. In the centre of the ceiling of each of the compartments, into which the room is divided, is a square panel, with ornamental open work, serving as a ventilator. Besides the rooms on this floor, there are two others higher up, the staircase to which is shown in Plate 2. The larger of these, which corresponds in size though not in height with the House Dining-room on the ground floor, and is above the small rooms over it, in the other plan, is the Billiard-room; it is lighted from a lantern in the ceiling, and the upper part of the walls is lined with casts from the Elgin marbles, which form a deep bas-relief frieze quite around the room. The other, which is the Smoking-room, and is much smaller, comes over the staircase, as is shown in section (Plate 5), which describes the curve of the awning before the windows, and forming a kind of viranda. The room itself has something of tent-like character, both owing to the form of the ceiling, and to that of the walls being painted in imitation of cloth or linen with broad stripes.

It was long the reproach of the British capital that it had scarcely any buildings of the class of the *palazzi* of Italian cities; but this is now in some degree removed by the façades of our modern Club Houses; nor among those hitherto erected is there one more fraught with *souvenirs* of Italy, and of what is most tasteful in its architecture, than the Travellers', respecting which, the following historical notice may very properly be here introduced, as supplementary to the architectural notice of the building.

The Travellers' Club.

THE Club originated in 1819, when it was instituted by a few noble and distinguished Travellers and Diplomats, and the first Committee, formed in May of that year, consisted of the following Noblemen and Gentlemen :

THE EARL OF ABERDEEN.
THE EARL OF ANCRAM.
LORD AUCKLAND.
EARL BEAUCHAMP.
HENRY BONAR, Esq.
HON. ROBERT CLIVE.
C. R. COCKERELL, Esq.
THE EARL OF DARTMOUTH.
W. R. HAMILTON, Esq.
ROBERT HAY, Esq.
SIR TYRWHITT JONES, BART.
THE MARQUESS OF LANSDOWNE.

LIEUTENANT-COLONEL LEAKE.
THOMAS LEGH, Esq.
HON. ARCHIBALD MACDONALD.
C. A. MACKENZIE, Esq.
T. B. S. MORRITT, Esq.
SIR GORE OUSELEY, BART.
VISCOUNT PALMERSTON.
MAJOR-GENERAL RAMSAY.
LIEUTENANT-COLONEL SHAWE.
LIEUTENANT-COLONEL STANHOPE.
HON. CAPT. GRANVILLE WALDEGRAVE.
EDWARD BOOTLE WILBRAHAM, Esq.

The object of the Club was to form a point of re-union for gentlemen who had travelled abroad; and to afford them the opportunity of inviting, as Honorary Visitors, the principal members of all the foreign missions and travellers of distinction. It was first located at a house in Waterloo Place, which has since proved a nursery for clubs, and the number of members was limited to Four Hundred, but it soon became such a distinguished favourite, and the applications of candidates were so numerous, that it was extended to Five Hundred, and then to Six Hundred Members. Accordingly, in 1821, the removal to a larger and more commodious house became necessary by the sixth rule of the Club; and, in unison with the spirit of its establishment, no person was eligible as a member "who had not travelled out of the British Islands to a distance of at least five hundred miles from London in a direct line,"—a qualification then much more rare than in these days of facilitated locomotion.

The Club continued to increase, and the accommodations of the house not being adequate to the number of its frequenters, at the close of 1827 a site was procured at the east end of Pall Mall, and it was resolved to build a new Club-House. The necessary funds being raised, and designs having been procured from several architects of distinguished talents, that furnished by Mr. Barry, for the present structure, was selected. The contract for the building was taken by Messrs. Lees at about £19,000, and it was commenced early in 1830, and finished in the beginning of the year 1832; the whole cost, exclusive of fittings and furniture, being £23,160; and including the latter, £29,557. 16s. It is found to be admirably adapted for its intended purpose, and the execution of the work highly creditable to the builders. The present number of Members of the Club is Seven Hundred, exclusive of Fifty Life Members who have compounded for their subscriptions, and who are not to be replaced.

The rules of the Club are as follow :

1. That the Club consist of Seven Hundred Members.
2. That the sum of Thirty Guineas shall be paid by each Member on his Admission; in which sum is included his Subscription for the current year.
3. That each subsequent Annual Subscription shall be Ten Guineas, due on the 1st of *January* in each year; and if not paid before the 1st day of *May*, the defaulter will cease to be a Member of the Club.
4. That if any person whose name has been so struck out from the list of Members, on account of the non-payment of his subscription for the current year, shall have been out of the United Kingdom during the whole of the preceding four months, he shall, on payment of his arrears, be re-admitted without ballot; and in the event of the number of the Club being complete, he may continue a supernumerary Member till a vacancy occurs; but no

arrears shall be demanded for any year during the whole of which any Member shall have been absent from the United Kingdom.

5. That Members, on their return from abroad, and payment of their Subscriptions for the current year, become supernumerary Members till vacancies occur; but if their Subscriptions are not paid within six months after their return, they will be considered as no longer Members of the Club.

6. That no person be considered eligible to the Travellers' Club who shall not have travelled out of the British Islands to a distance of at least five hundred miles from London in a direct line.

7. That Foreign Ambassadors and Ministers resident in London may be nominated by the Committee Honorary Members of the Club during their respective missions.

8. That the Committee may invite Foreigners of distinction to the Club as Visitors, for any period not exceeding six months at a time, on the recommendation in writing of any two Members of the Club.

9. That the Committee may in the same manner invite as Visitors to the Club, for any period not exceeding one month at a time, British Travellers of distinction, whose usual place of residence is at a distance from the Metropolis.

10. That no dice, and no game of hazard, be allowed in the rooms of the Club, nor any higher stake than guinea points, and that no cards be introduced before dinner.

11. That the Club-house be open from nine o'clock A.M. till two o'clock A.M.

12. That the regulations for dinner, refreshments, and other details of conducting the establishment, be vested in the Committee; but that any alteration in the number of Members or standing rules of the Club, be decided by a majority at a general meeting, at which at least forty Members must be present, to be summoned by the Committee for that purpose; giving at least fourteen days' notice.

13. That the Committee do consist of twenty-five persons, including the five Trustees and Treasurer, who are permanent Members, six of the nineteen others to go out by rotation every year, not re-eligible till after the lapse of one year.

14. That in order to replace the six Members of the Committee who go out annually, the Committee shall meet one week at least before the first general meeting, and name twenty-four Members of the Club, not being then Members of the Committee, out of which six shall be elected by ballot at the general meeting. The List of the twenty-four Members so named to be placed in the rooms of the Club for at least one week previous to the first general meeting.

15. That in case of the death or resignation of one or more Members of the Committee, the vacancy so created to be filled up at the time by the Committee, from the list proposed at the last general meeting.

16. That Three of the Committee do form a quorum.

17. That the following be the form of recommendation of Candidates for admission into the Club:—

*"A. B. being desirous of becoming a Member of THE TRAVELLERS' CLUB, and being qualified for the same
" by having visited and and we, the undersigned,
" do, from our personal knowledge, recommend him to that honour."*

18. That each candidate be proposed and seconded, and that one week's notice be given of the commencement of the ballot in each year.

19. That the ballot shall take place every evening between eleven and twelve, during the sitting of Parliament.

20. When twelve and under eighteen Members are present, and balloting, one black ball, if repeated, shall exclude; if eighteen and upwards are balloting, two black balls shall exclude, and the ballot shall not be repeated.

21. No ballot can take place, under any circumstances, unless twelve Members are present.

22. That in case the subscription and admission money shall not be paid by any new Member, if in England, within one month after his election, or if abroad, within one month after his return, such person shall not be considered as a Member of the Club.

23. That there shall be two meetings of the Club held yearly, one on the first Monday in May, for the purpose of electing six new Members of the Committee for the succeeding year, and receiving a report and abstract of the state of the accounts and general concerns of the Club for the past year from the Committee, together with an estimate of the receipts and disbursements of the current year, which report and estimate shall be printed, in the course of the following week, for the use of the Members; the other meeting shall be held on that day fortnight, for the purpose of deciding on such propositions as may have been submitted on the preceding general meeting, and the chair will be taken, at all annual and extraordinary general meetings, at three o'clock; but that it shall not be considered a general meeting of the Club unless at least ten Members are present.

24. That at all general meetings of the Club, the votes of the meeting shall be first taken by show of hands or division, provided there be forty Members present, the majority to decide; but if a ballot be demanded

by six Members present, the proposition in debate shall be postponed until the following day, when the ballot shall be taken between the hours of three and six o'clock; or if forty Members shall not be present, the proposition shall be decided the same day by ballot, between the time of the adjournment of the Members and six o'clock. In all cases of ballot two-thirds of the Members voting to decide.

25. That during the months of *February, March, April, May, and June*, the Committee may be required to summon a general meeting, by any twenty Members of the Club expressing their wish to that effect in writing to the Secretary, and stating the nature of the propositions to be brought forward; such meeting to be summoned within three weeks of the receipt of the requisition by the Committee.

26. That no proposition affecting the general interests of the Club shall be brought forward at any general meeting, without a week's notice in writing, signed by six Members, and communicated to the Secretary, and placed by him in the room.

27. That no dog be admitted into any of the rooms of the Club.

S. W. SINGER, Secretary.

COMMITTEE.—1839.

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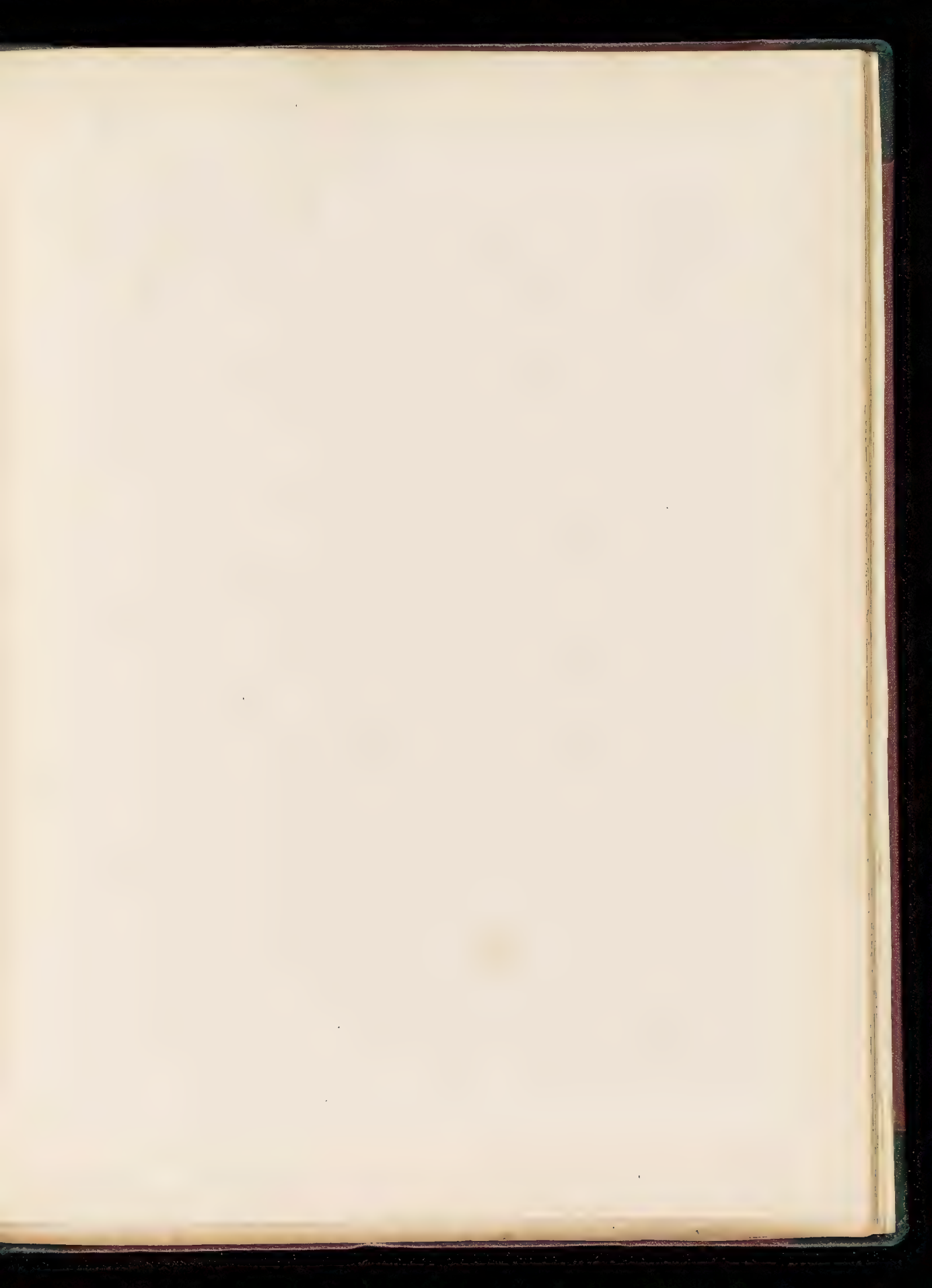
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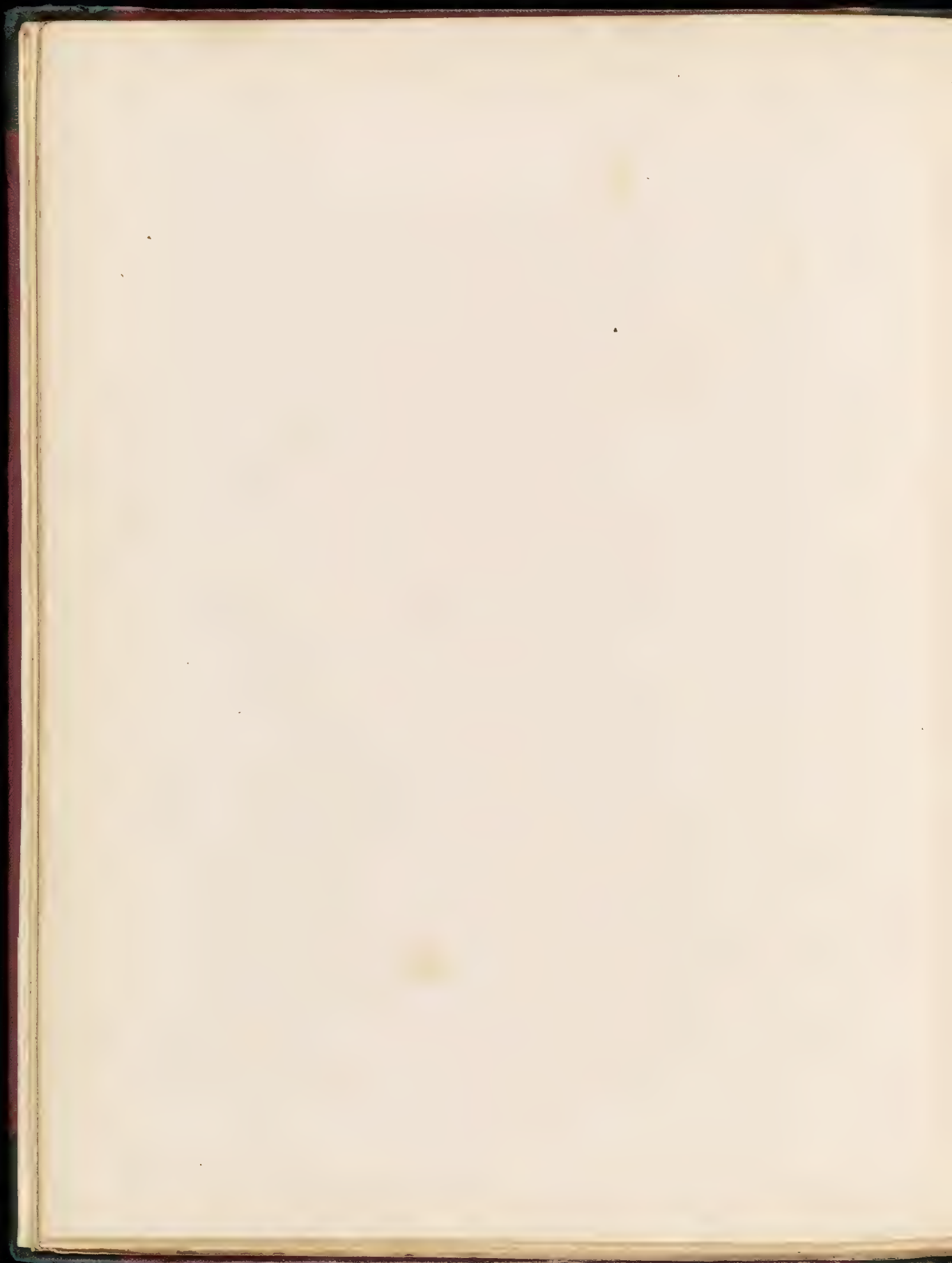
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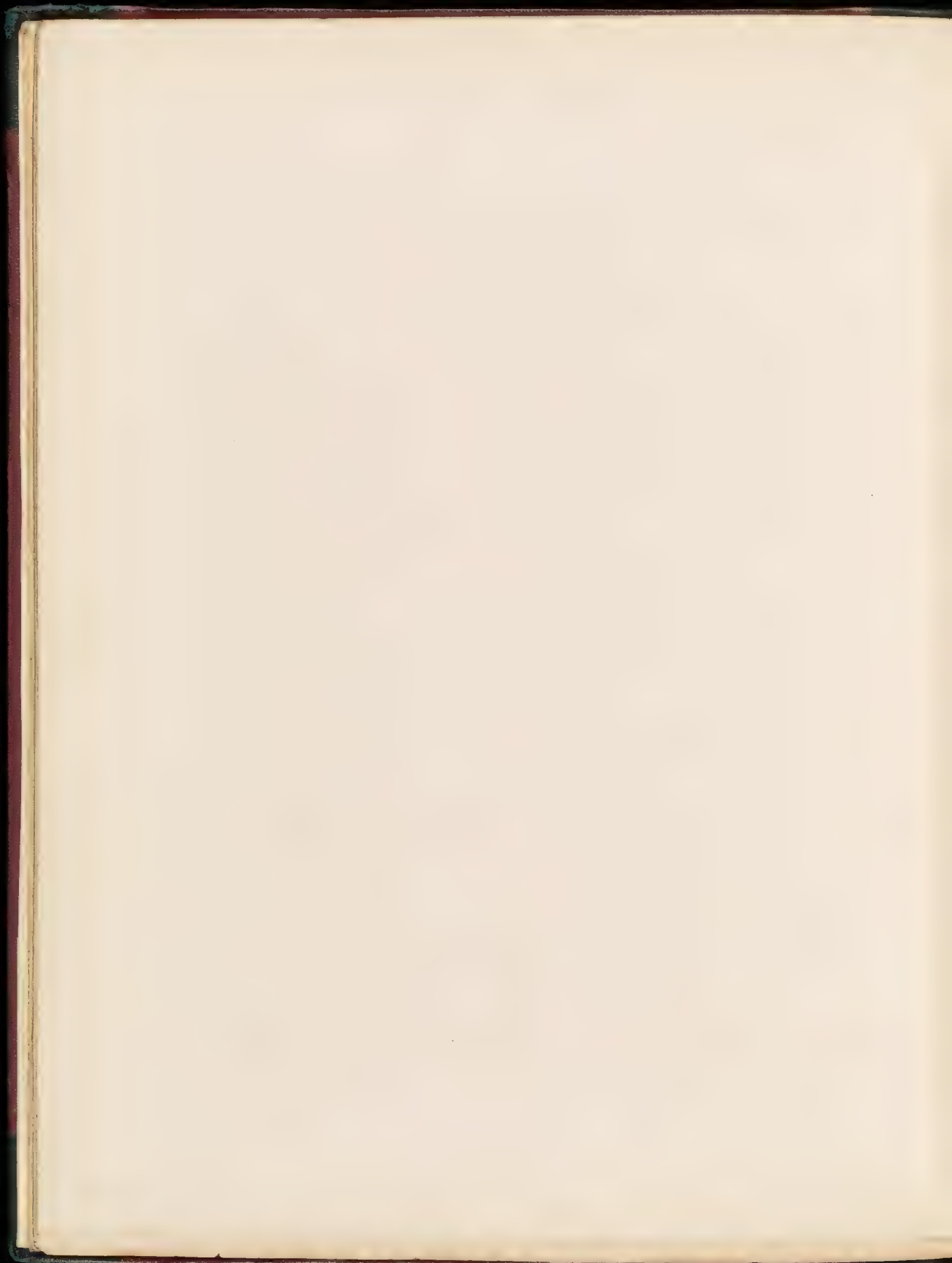


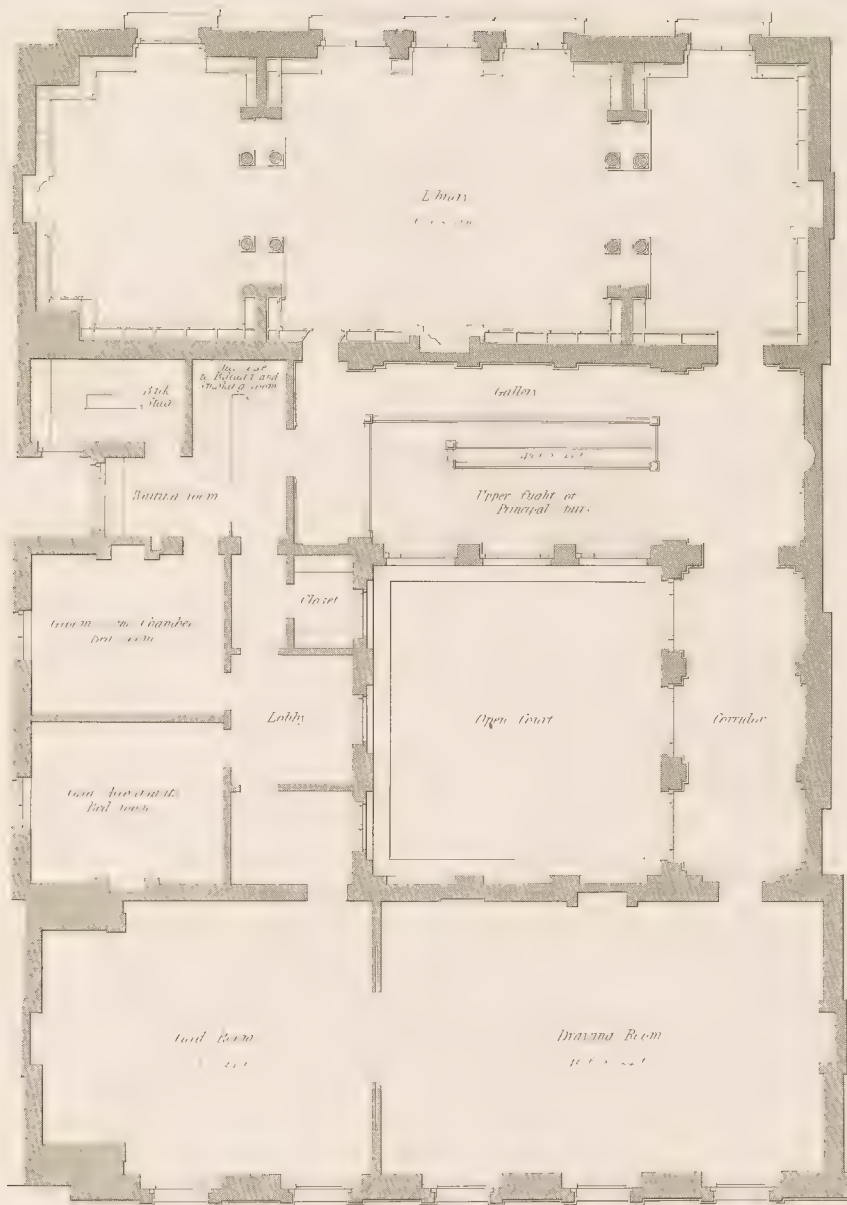
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Journal of the American Medical Association, 1967, 201: 180-181.









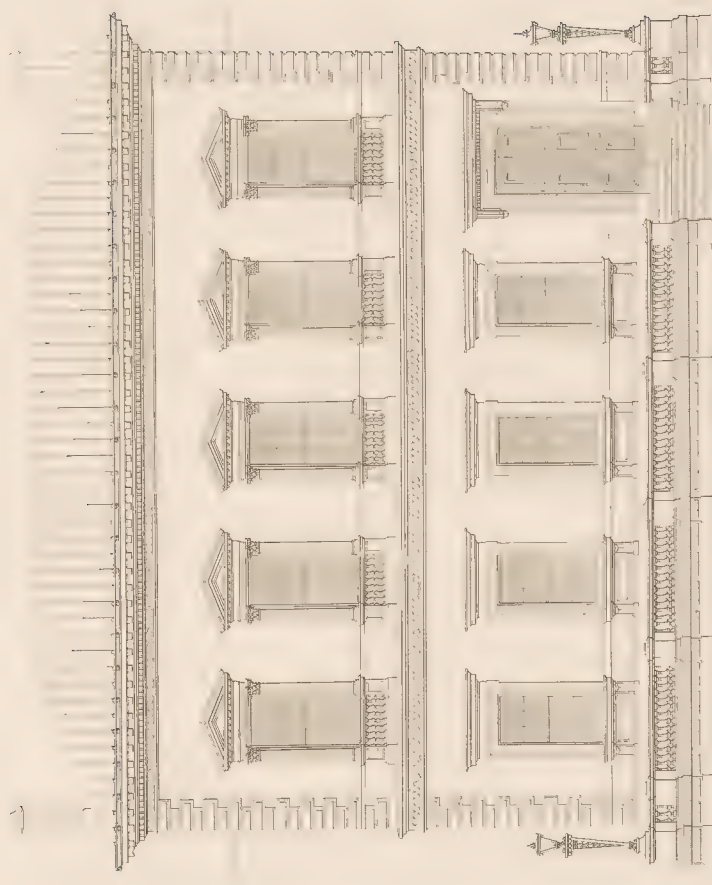
PRINCIPAL PLAN

Scale 1/4" = 1'-0"









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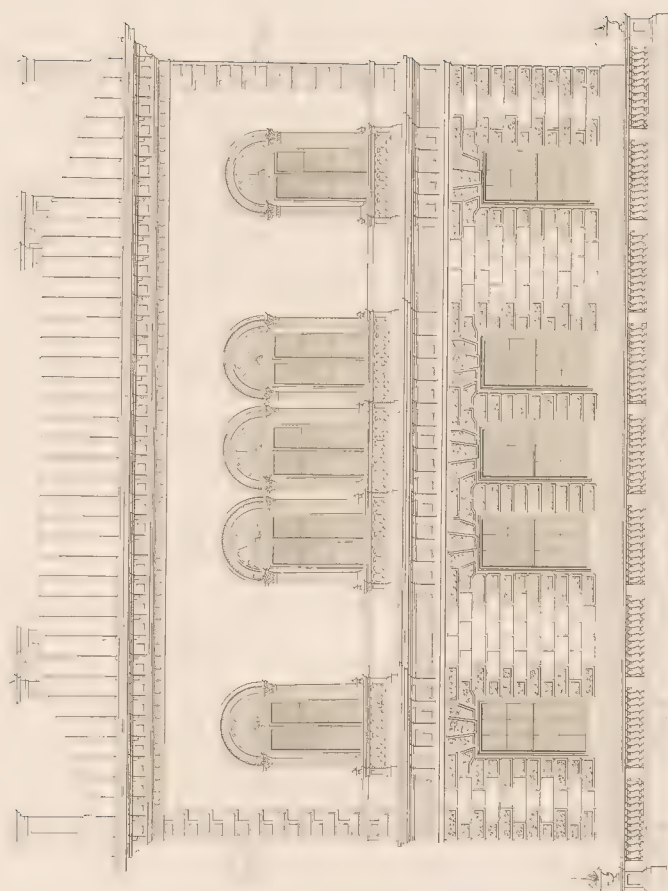
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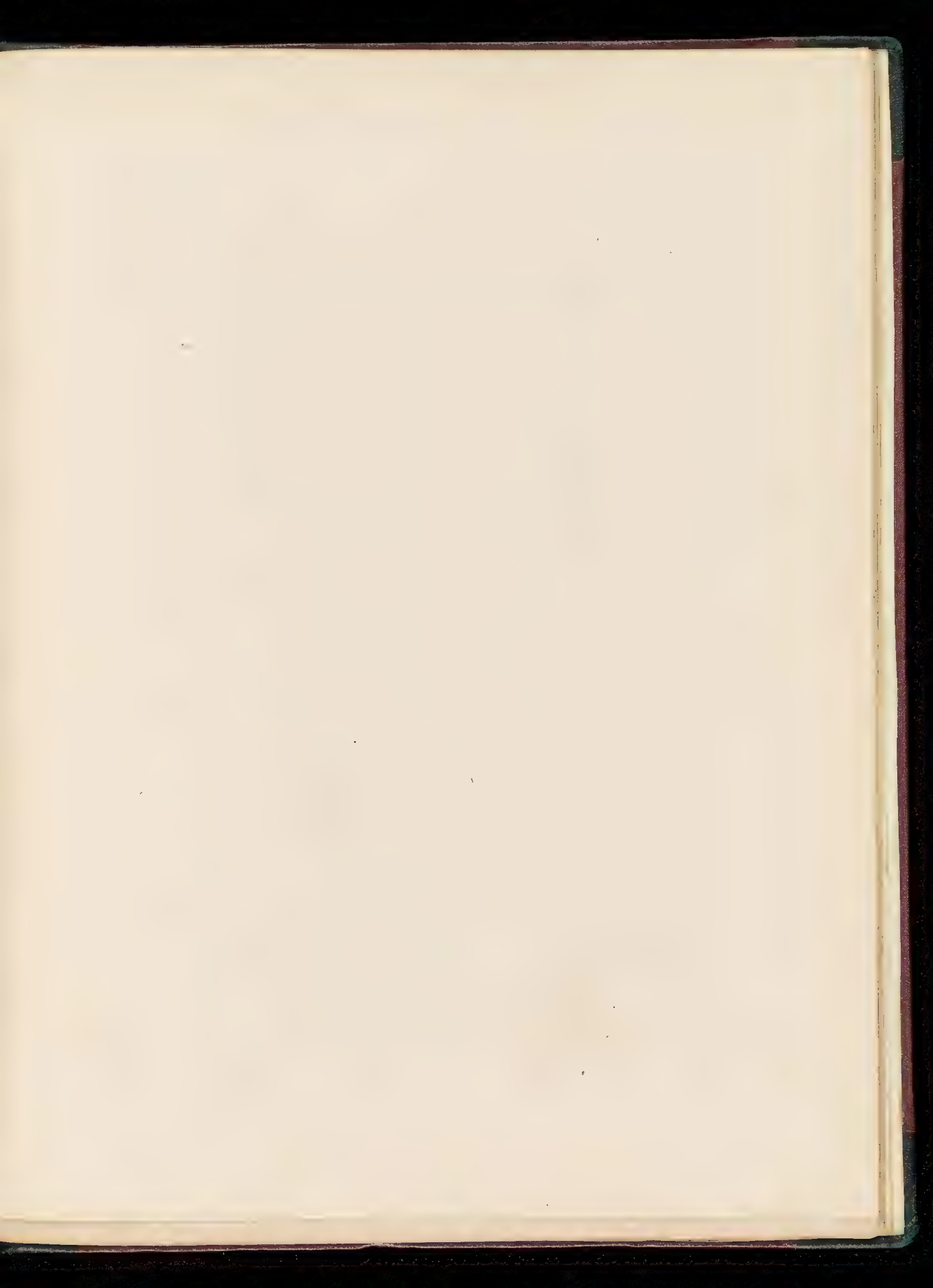
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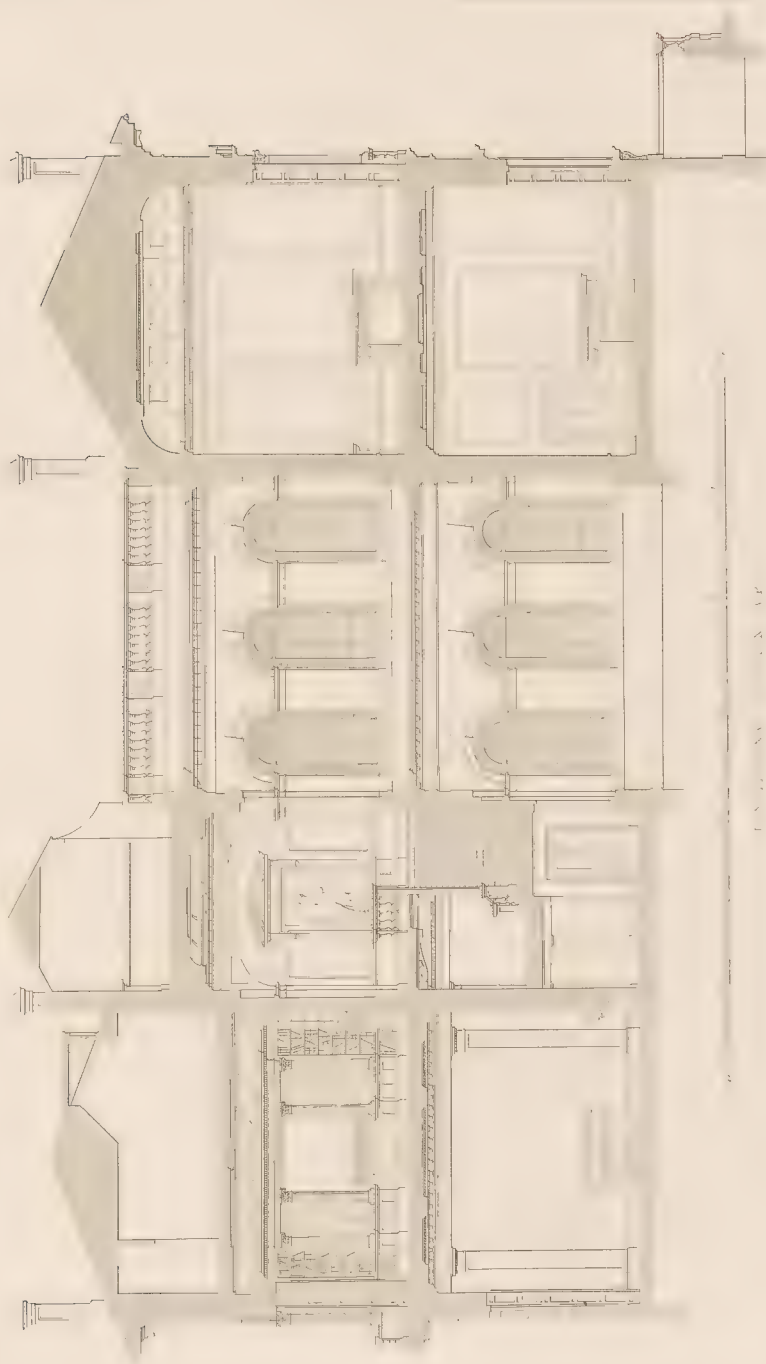
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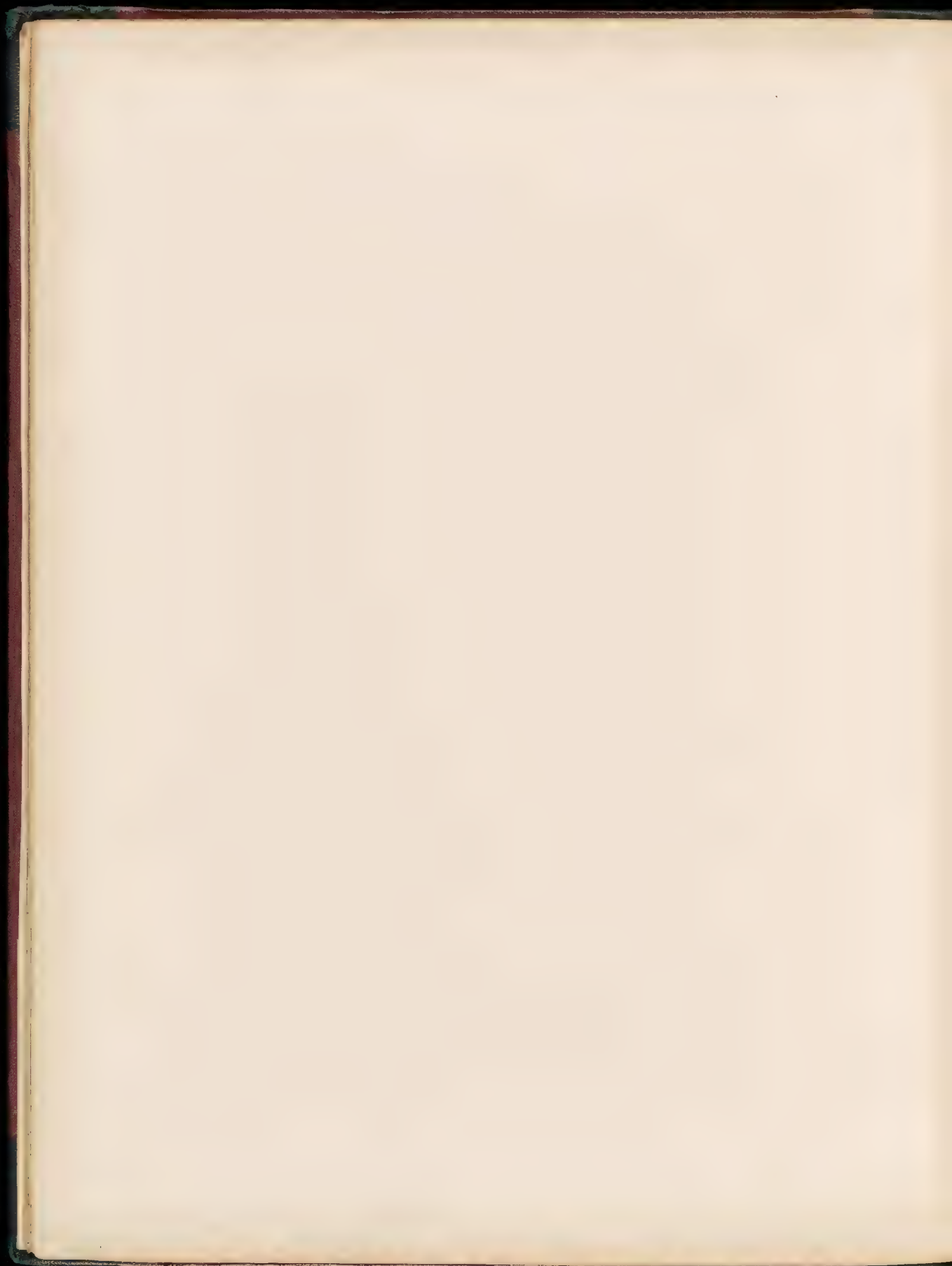




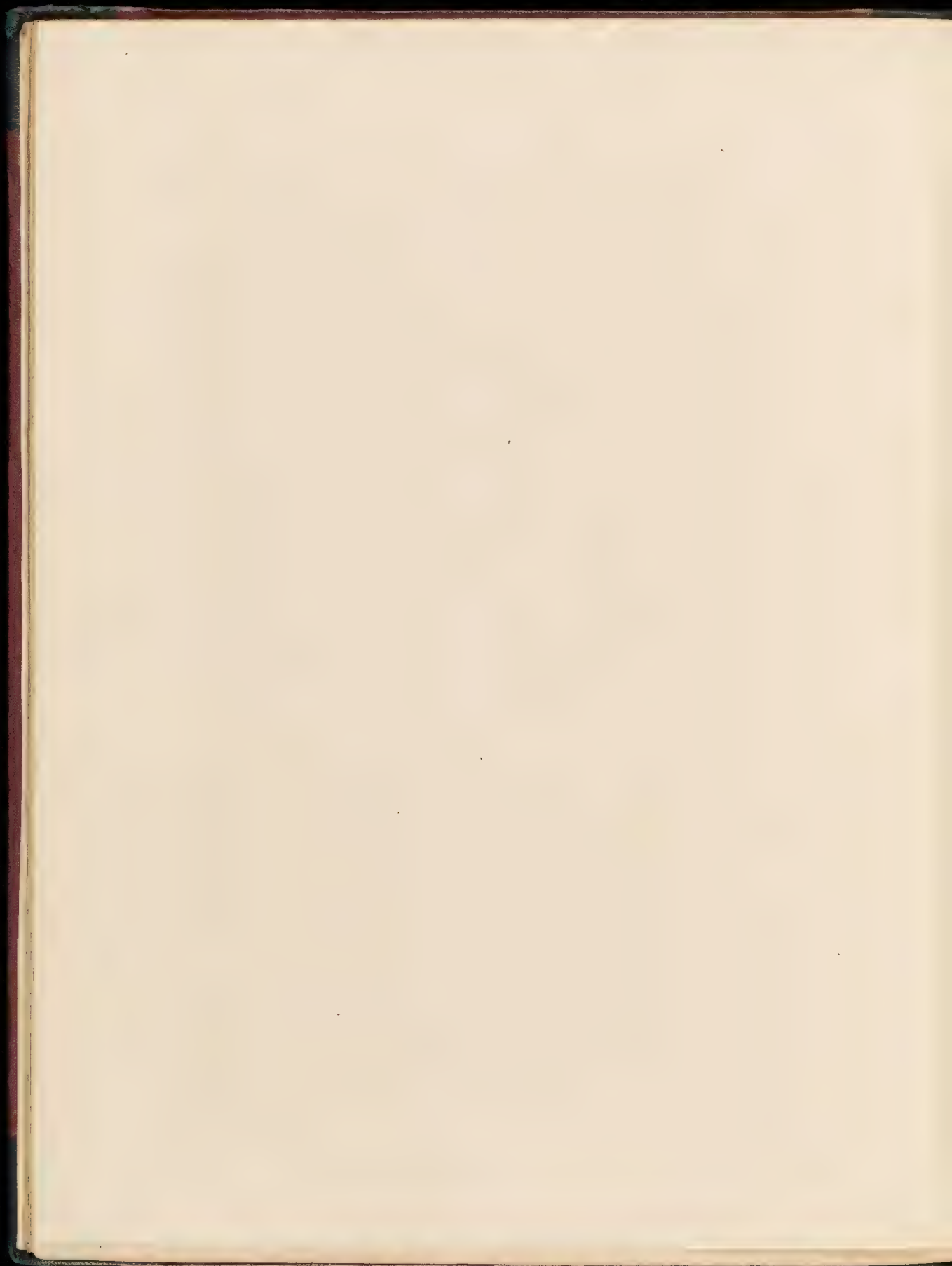


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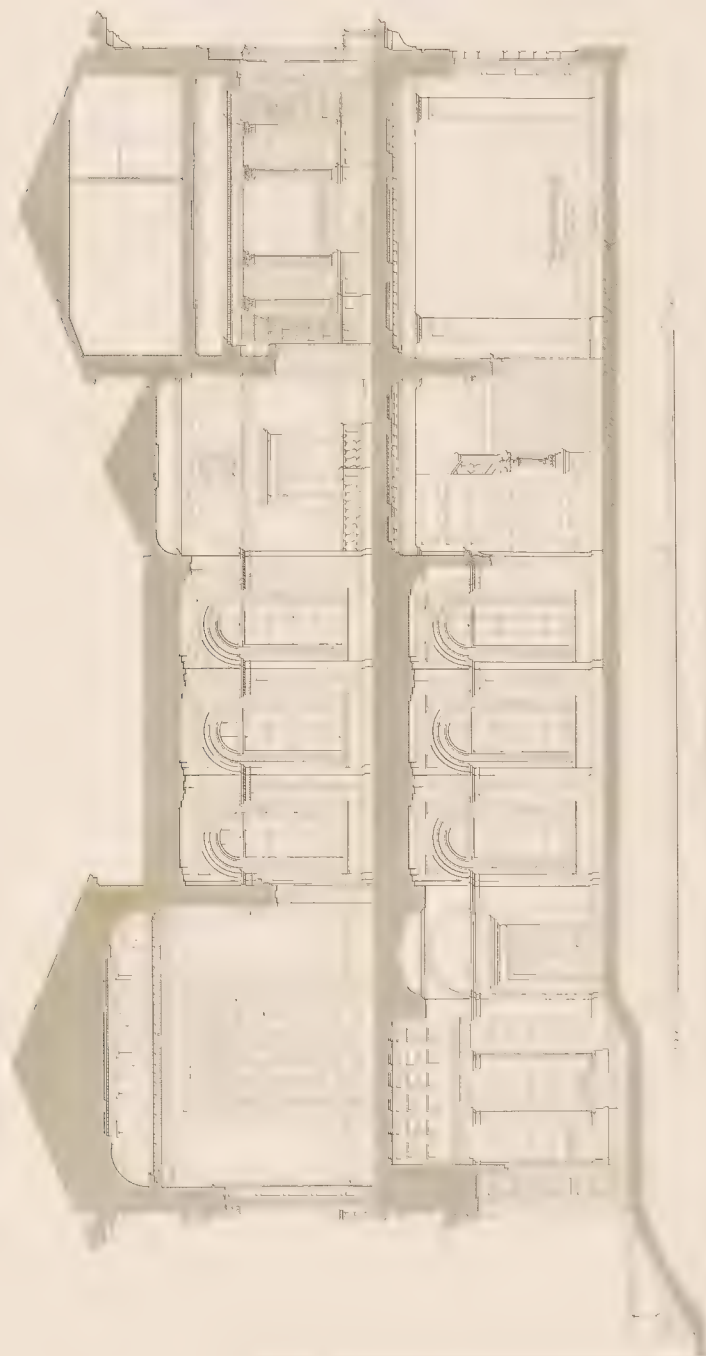








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SECTION





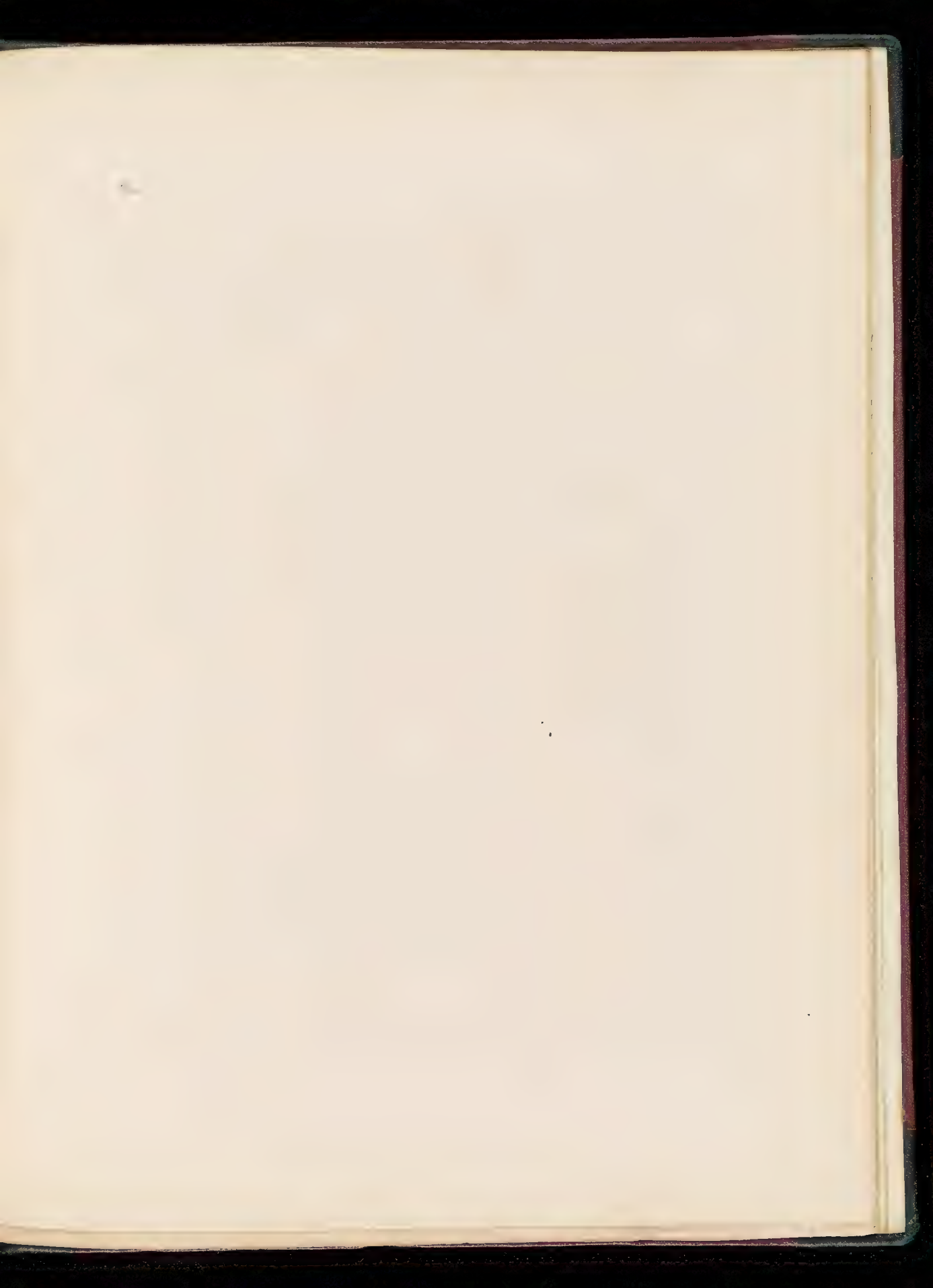


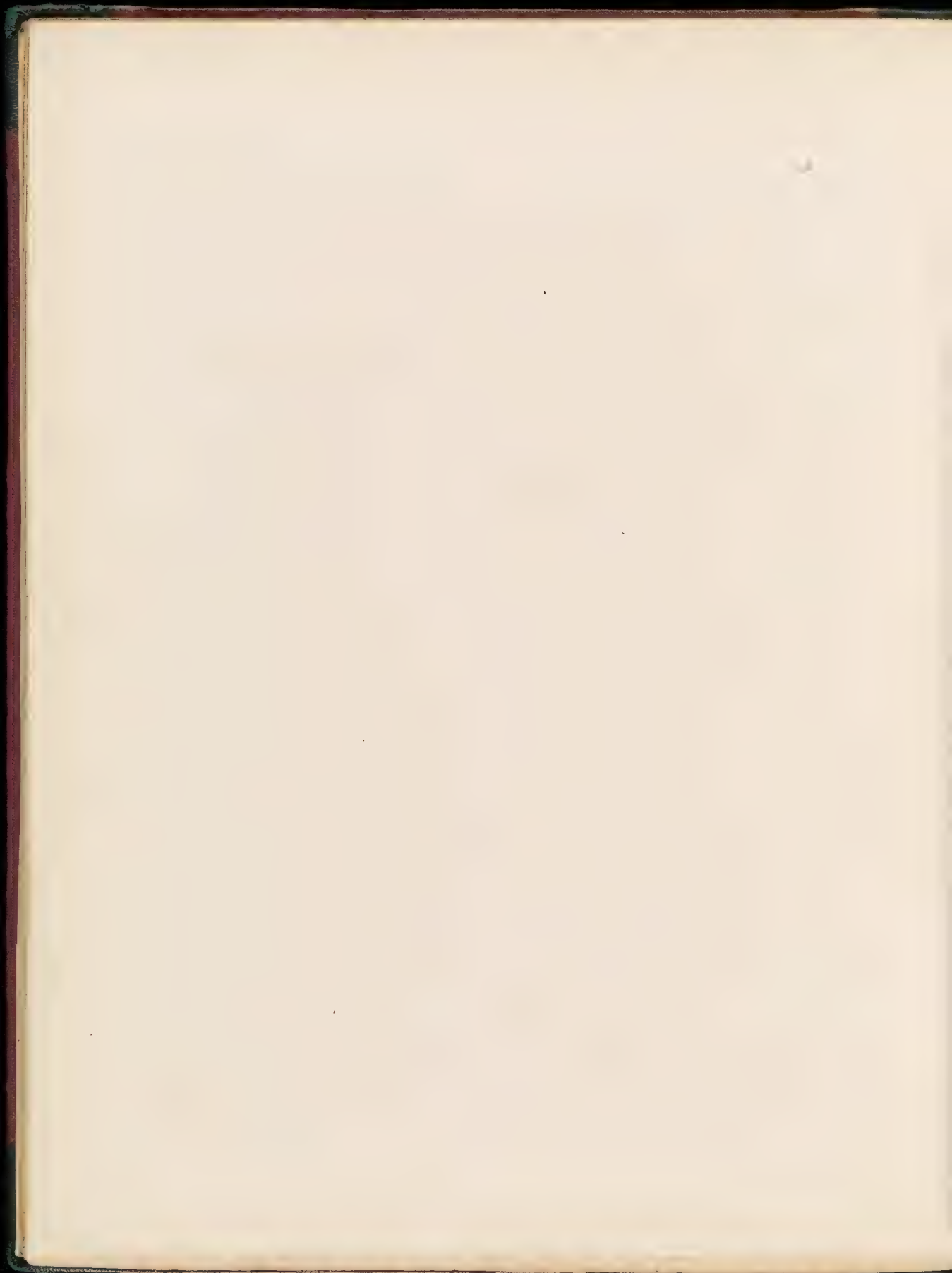
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DETAILS OF PRINCIPAL FRONT

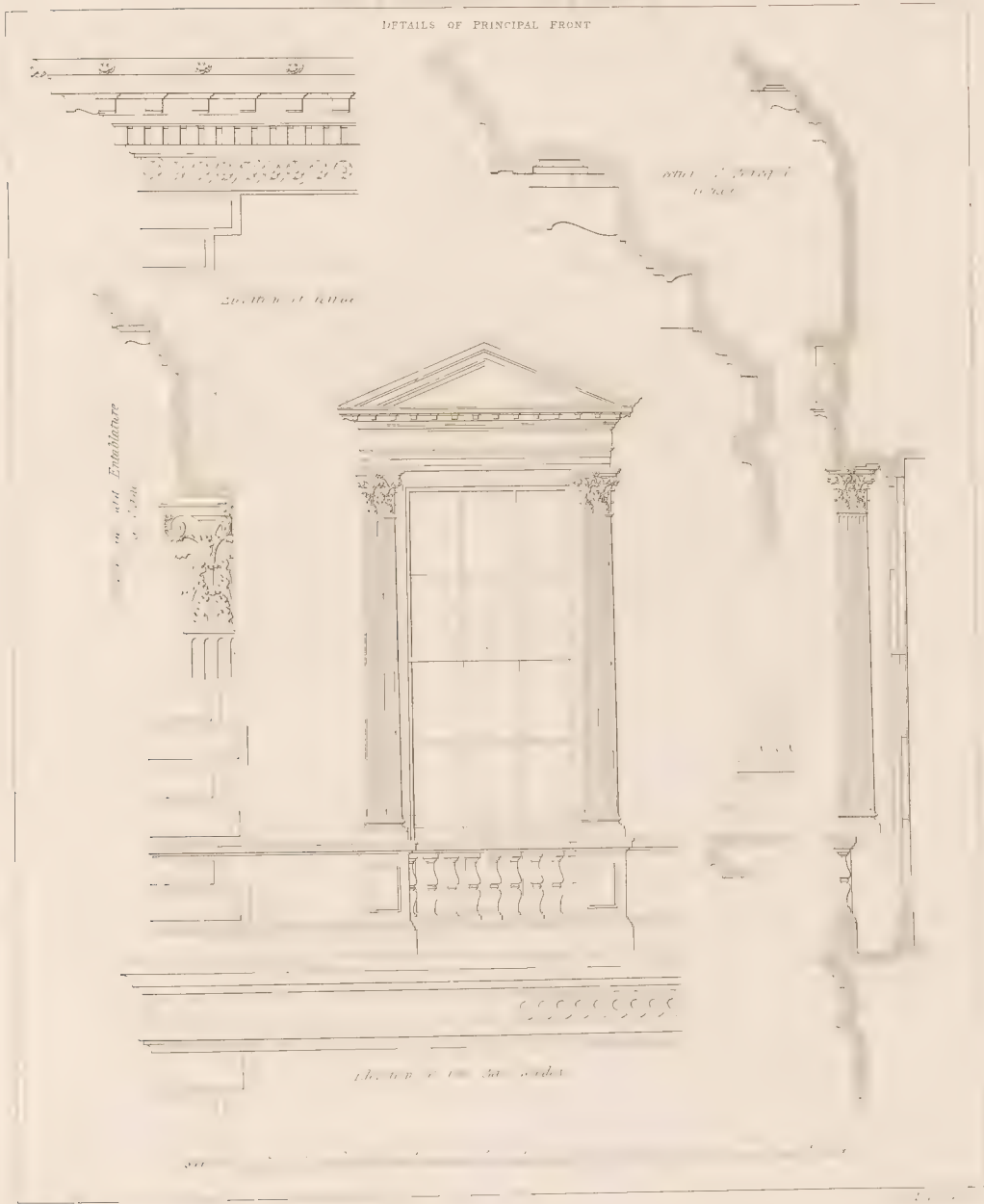








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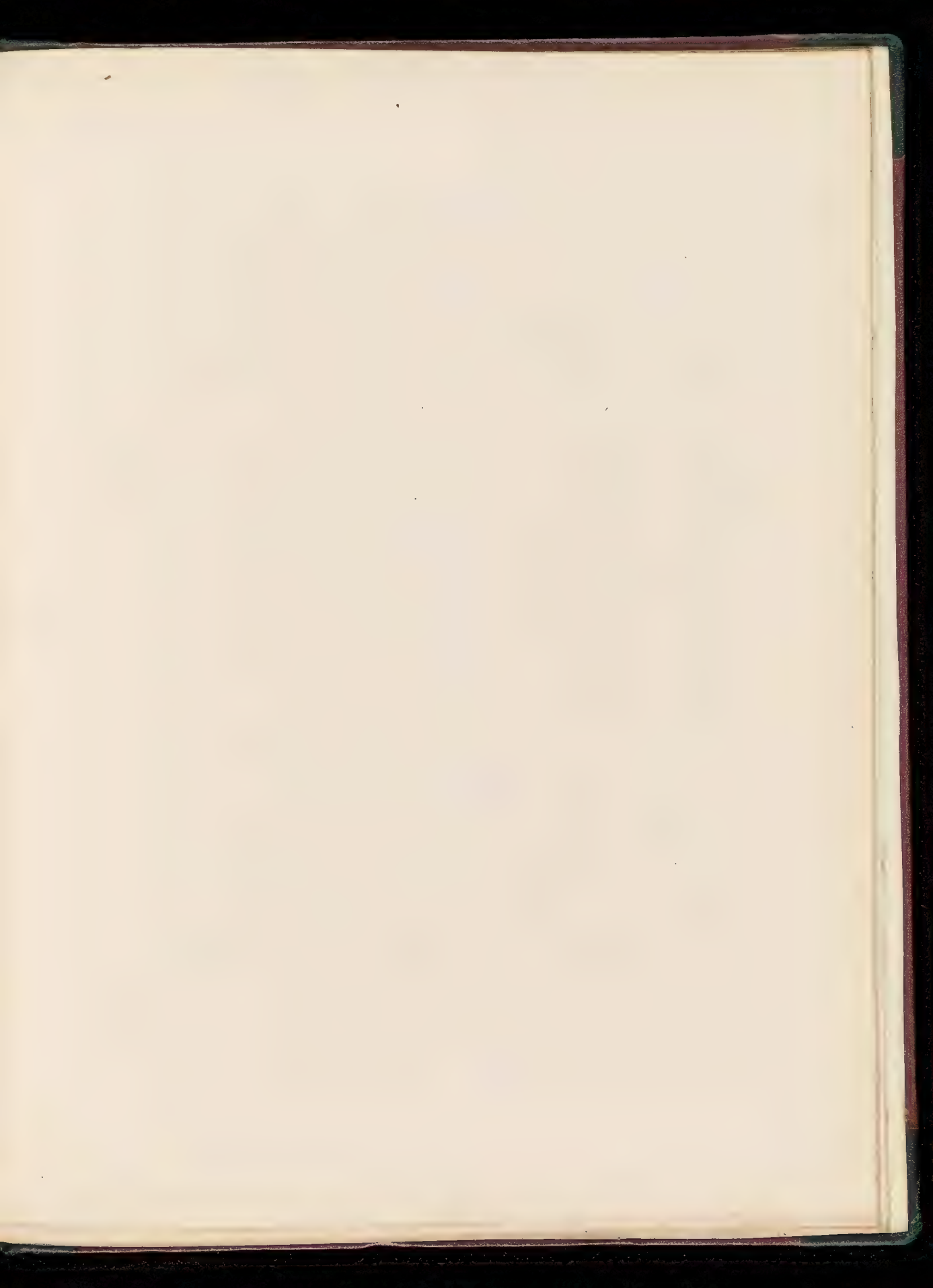
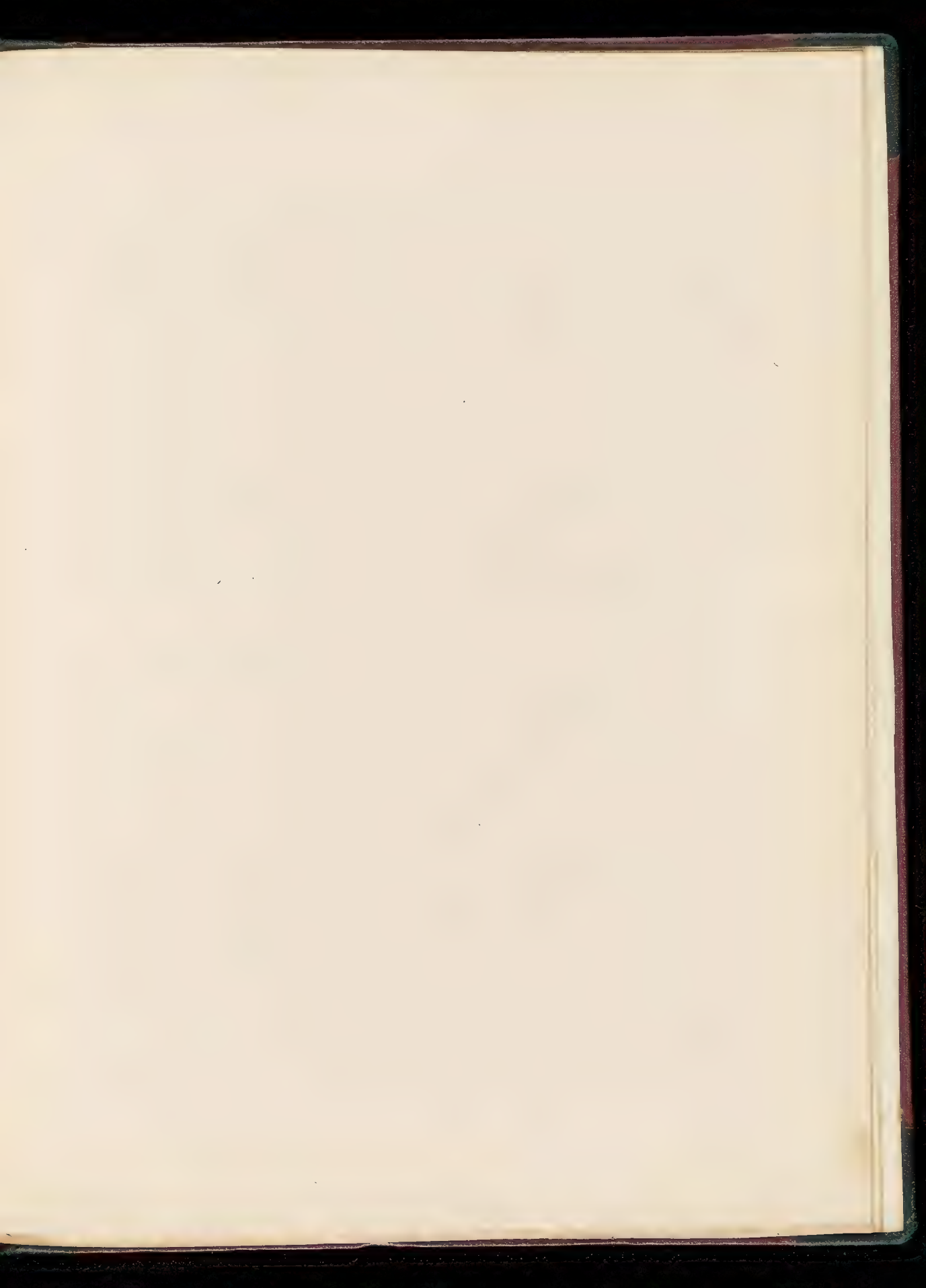




PLATE I. ARCHITECTURE.



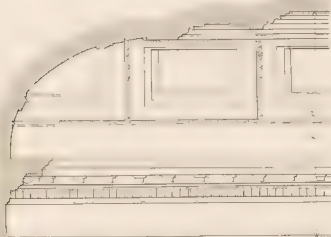




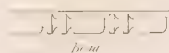




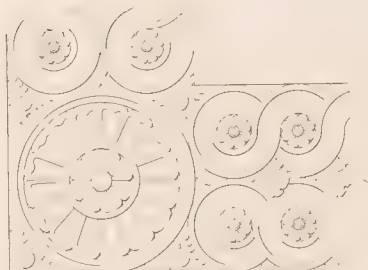
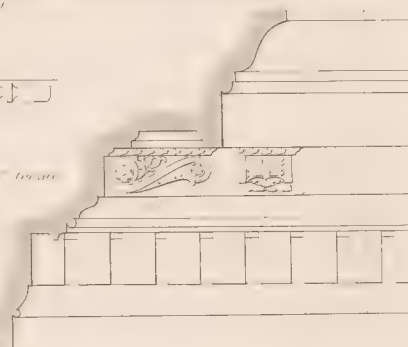
Part of View



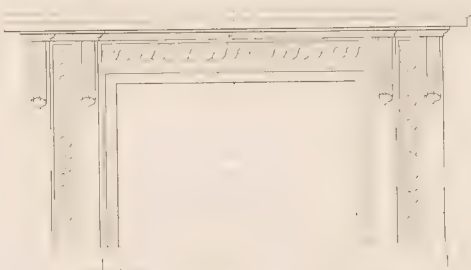
Section of Part of Wall



Detail of Capital



Detail of Capital of A



Detail of Capital



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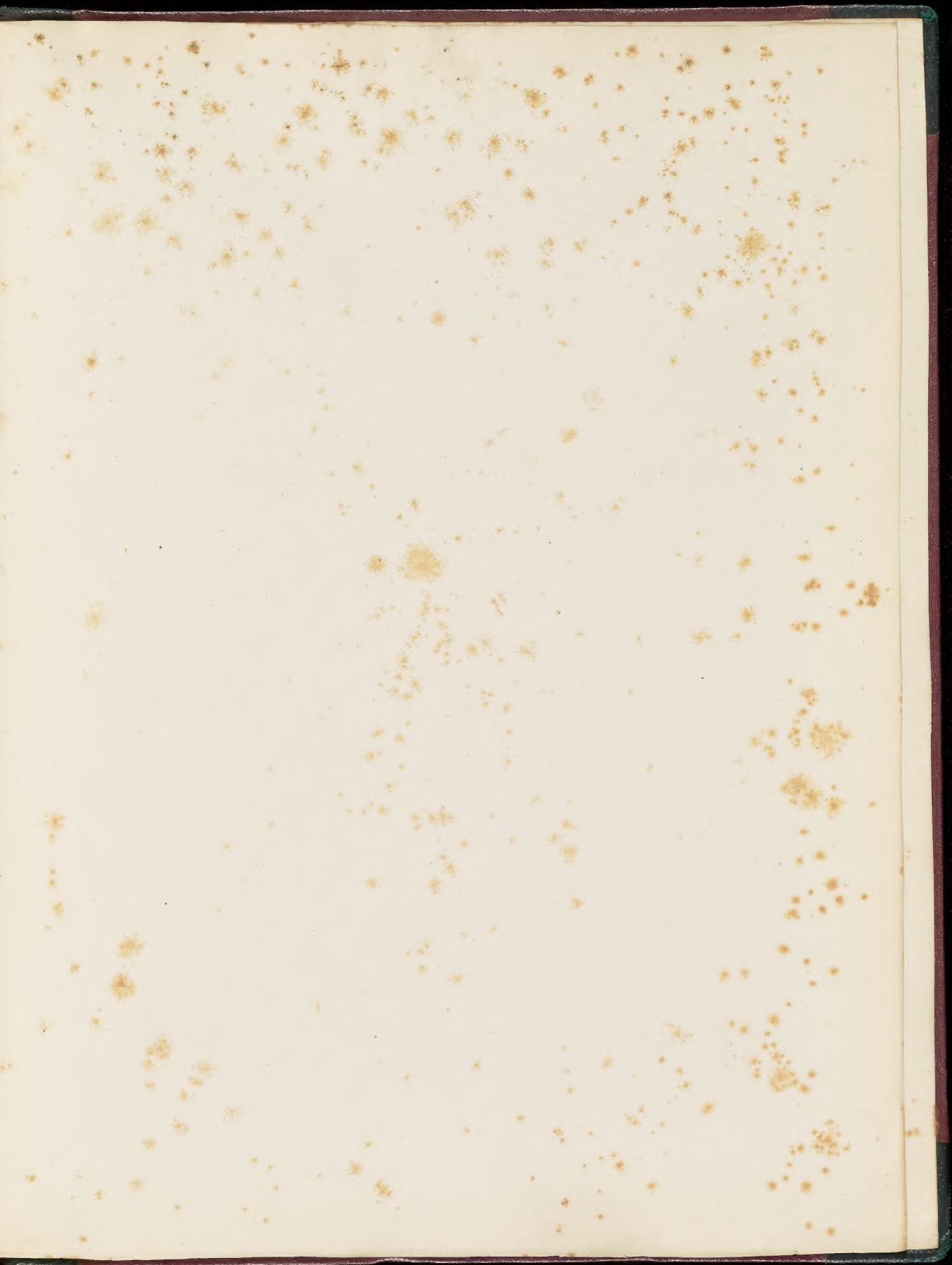
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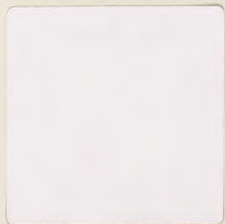
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